THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

A Day in Boston Conducive to Subjectivity—The Repose of the Hub—Booth and Barrett in Julius Cæsar—The Protest of American Histrionism Against the Flood of English Realism—The Indifference of Genius to Mere Stage Trappings—Booth the Best Declaimer on the American Stage—A Mysterious Vase of Cape Jasemine and Its Sequel.

BOSTON, Dec. 12.

An oppressive sense of choked and narrow sidewalks, of tortuous and congested streets, of a weight of deliberation in car conductors, servants and newspapers, reminds me that I am in Boston. The man who drove me to Mount Auburn for meditation under a crystal sky remarked, as we went leisurely along, that the day was "conducive to subjectivity." And he was right. There is much repose in Boston. Even the shop girls and the barbers exhibit it. They do not effuse. The very street scavengers appear to be looking for the inner meaning of things, and never quite finding it. I watched the men in the early morning remove the ash-barrels from the curb, and was struck by their dreamy method. They waited for pedestrians to get out of the way, and tipped their hats to the ladies with easy grace, and emptied the receptacles with a slow *sang froid* that could not be disturbed. I could not help thinking of the Irishmen in New York who do the same business with a wild and reckless dash, distributing their ashes equally upon the just and the unjust, whistling meanwhile that quaint air, "Wait Till the Clouds Roll By."

I came to the Adams House wolfish with the sharp morning air and ordered my dinner with impetuosity. "Pray, be calm, sir," said the waiter; "life is short, but art is long."

I naturally looked in at the Boston Theatre to see the Booth-Barrett combination do Julius Cæsar. There was a pronounced literary atmosphere in the house—a Cambridge air. It was a reflective audience, wearing what my driver called an expression of "subjectivity." The representative American actors who made the appeal on the same Shakespearean yoke seemed to demand an extraordinary intellectual effort of appreciation. I don't think your genuine Massachusetts theatre-goer ever regards the play-house from the point of view of entertainment. He carries with him to the play a well-deferred sense that it is a large "instrumentality of progress," like music and lectures and quarterly reports. There was a pale cast of thought in the boxes, an *Atlantic Monthly* cast; much paler than it used to be in the days of the Autocrat of the Breakfast-Table. An Aldrich suggestion, so to speak, and in the parquet a George Riddle melancholy.

But such attention to a play I never saw. Not a syllable escaped them. They caught every inflection, did not lose a consonant. And this was both inspiring and complimentary.

I am bound to tell you that the subjectivity of things influenced me, and I fell to thinking—something I very seldom do on principle.

First of all, I got to considering if this combined effort of Booth and Barrett did not mean something more than the effect it had upon the individual observer. Wasn't it the vigorous protest of American histrionism against the incoming flood of English realism?

Mind you, I don't wish to breathe a disparaging thought of Henry Irving. He has done and is still doing a great and elaborate work on the stage. He has brought to it a wealth of taste that is decorative, and a prodigious amount of knowledge that is pictorial. But let us, in the name of clear sight, distinguish between the impersonation and the illumination. Mr. Irving's Faust, regarded as a whole, is the flower of his stage career, and it presents us with the best expression of what he is trying to do with the stage.

You ought to be able to see what that effort is. In the first place, it is an ecclecticism that amalgamates all arts and much science to the belittlement of pure histrionism. It is *entourage* all the time. It is pictures—cartoons at that—not impersonation. We are filled with the scene, but the human element is reduced to a minimum.

The moment we get away from the imprisonment of the panorama, and come to the meaning of the personages, our interest begins to fall off. Mephisto is no longer a spiritual significance as in the poem, but a theatric incident. His necromancy fills the eye, but his essence has evaporated.

In other words, Mr. Irving is trying to make a pictorial story, and interpret a mystic poem. And while it must be conceded that nobody has painted the story for the senses with a richer color, it must also be acknowledged that the process is a cheapening one. For, after all, man and his dealing is the greatest of themes, and the most interesting, and it is upon man that the highest thought of the artist will always be bestowed.

While Mr. Irving has been taking the stage along this primrose path of realism, Messieurs Booth and Barrett have got their heads and shoulders together to put it back, so far as America is concerned, on the rock of histrionism. While Mr. Irving is disporting in decoration they have gone back to acting, and you cannot conceive of a play which rests so squarely upon the acting as does Julius Cæsar. It is a piece of lofty declamation from first to last. Shakespeare was dealing with an age and a race of orators, not of decorators.

I don't suppose you can find anywhere two actors who fill the declamatory bill like Booth and Barrett. Surely no one claims that Mr. Irving reads Shakespeare with one gleam of the old traditional puissance. His power in Shakespeare lies in his departure from the ideals, and when he cannot effect the departure in any other way he becomes grotesque.

His Shylock is what the painters call a *genre*. His Benedick is bizarre. His Malvolio is like a personage of Dickens, in which the peculiarities and not the normal character impresses us. His Hamlet is Doresque. And just as a dwarf will be remembered by the average man longer than an Apollo, so these strong aberrations remain in the eye. But true art does not travel on the line of exceptions any more than does nature.

The best and severest test of Mr. Irving's Mephistophiles would be to strip it of its surroundings and let it stand as a piece of character on its own legs.

Let us apply the same test to Booth and Barrett in Julius Cæsar. Don't you know that they would hold the attention and command the respect if they played it in a barn?

The advantage in this test would be in determining that histrionism is esoteric and not exoteric. It isn't laid on like kalsomine. It comes out like a blush.

In thinking this over, I could not help reflecting that all great histrionic geniuses have had a feeling of indifference, if not of contempt, for the splendor of mere stage trappings. I cannot conceive of Salvini in the centre of a spectacle. I cannot think of an Edwin Forrest spending months on the realism of Othello. The story was in their feelings, not in their finery.

It was amazing what a dignity Booth and Barrett gave to the Roman play. It moved like one of those triumphal processions in the old Imperial City. But it had the pomp and the pleasance of a great human struggle, which, after all, is better than the pomp of a mere pageant. The mind of the observer was fixed on the great hearts that beat against each other in the toils of fate.

But it must not be supposed that Julius Cæsar was put upon the stage in a barren and makeshift way. On the contrary, it was handsomely and appropriately staged. Most of the scenes were new in design and beautiful in effect. But they did not obtrude their blazonry upon the action. You did not feel that the crises depended upon the adjustment of the electric lights; you did not suspect that the intense human suffering was heightened by the mechanism, or made obvious by the contrast of colors. You were not continually leaning upon the stage manager's crutch to arrive at the actor's purpose.

In a word, I have not in many months seen a performance which owed so much of its excellence to the acting and so little to the adjuncts. Mr. Edwin Booth is by all odds the best declaimer on the American stage. There is nobody that I would rather hear speak Shakespeare's lines. We all know how variable he is in his action, but that is a matter of temperament, not of talent, and it seems to be the fate of every man who has a divine flame in him to feel that it burns sometimes with flickering light and at others blazes up with consuming force.

It remains to be said, however, that he is not variable in his elocution. His clear-cut, musical utterance remains an abiding charm, and it rises to a noble height in Brutus.

Mr. Lawrence Barrett is conceded to be the best Cassius we have. Long ago he surprised us by the austere Roman force of the impersonation.

But aside from this particular, both Mr. Booth and Mr. Barrett are representative American actors, who have carved their way with honorable toil to distinguished positions without once appealing to a vitiated taste or presenting unworthy material. Whatever else they may do, they at this moment represent histrionic issue in its best sense, and their effort here is a noteworthy assurance that when histrionism is properly represented it commands the deepest and most abiding attention.

I write this late on Monday night, with a vase of Cape jasmine on the table before me. I look up now and then and wonder where it came from. The hall-boy says he doesn't know. I wonder if Ned Buckley, the Marc Antony of this hour, sent it. No, it must have been Miss Evesson—hang me if I know how she spells her name without sending down for a play-bill. Don't you remember the letter I wrote you last Summer from the Hook Mountain—in which letter two lovely women figured? Have you forgotten the jasmine of that sunny day?

No, I haven't seen that woman since—scarcely heard of her in New York—only a fleeting instance that she is playing at the Museum. It must be the Vokes who opened to-night and wanted to remind me. Perhaps it was Kate Field, who heaps coals of fire on my head in the shape of roses whenever she can.

On Tuesday night I looked in at the Globe. The first thing I saw was Genevieve Lytton come on with a bunch of Cape jasmine on her breast.

Good Heavens! I said. Three days ago she was in New York eating mushrooms in a red cloak, and writing letters to the newspapers and Barton Key. I remembered that Steele Mackaye said I slated her in Buffalo, and Mr. Harry Lee said I slated her in Angelia. I dimly recalled an opinion of mine in THE MIRROR that she couldn't act, but had a faultless presence. I bethought me that the high roller, Charley Palmer, told me one night at the Union Club that Mrs. Potter had cut her lines out so as to avoid a comparison of personalities. I remembered that she was to have reappeared in Anarchy as Diane, a part now filled by Annie Robe. I had not forgotten how Drew and Lee and De Belleville fought for her satchel in Buffalo, and how DeGrimm spent sleepless nights in writing a play for her.

Well, well—upon my word—playing the leading business with Mr. Frederick Bryton in Forgiven. Not very leading either.

I watched her. Mr. McCloy was going about letting everybody know that she had jumped in on twenty-four hours' notice, and that the woman she had displaced, Miss Fanny Reeves, had refused to accept her two weeks' salary, and had gone to New York breathing lawsuits and revelations.

Just five minutes in the wings with her. "This is your work," she said, "in THE MIRROR. You struck every support from under me. You told the world that I could not act. Mr. Mackaye took your word instead of my effort. You never can undo your work."

"But *you* can," I said.

"How?"

"Go on. There's only one thing against you."

"That's you!"

"No; it's yourself—you're too good-looking."

This bothered her a little. She could not tell whether it was flattery or brutality. I did not intend she should.

"You keep at it," I said, "and when you come to New York I'll come and see you act—and then, if Mr. Fiske will let me, I'll tell you whether I think you can or not."

NYM CRINKLE.

SARA JEWETT.

B. P. O. E. Grand Lodge.

The Grand Lodge of the Benevolent Protective Order of Elks began its annual session in Masonic Temple on Sunday last, over 400 delegates, representing the seventy-odd lodges, being present. Exalted Grand Ruler William E English, of Indianapolis, presided. In the afternoon New York Lodge, No. 1, entertained the Grand Lodge at a banquet at Koster and Bial's. Among those present were John W. Norton, of St. Louis; James Fennessy, Cincinnati; James G. Miller, Columbus, O.; John Meech, Buffalo; Lloyd Brezee, Grand Rapids; George W. June, Indianapolis, William Chalet, Pittsburg: Tony Pastor, Gus Heckler, Harry Sanderson, Hugh Farrar McDermott, Harry Kennedy and Daniel Kelly.

In the evening there was a social session, and on Monday the session was continued in Clarendon Hall, when the following officers were elected: Exalted Grand Ruler, Dr. Hamilton E Leach, Washington; Esteemed Leading Grand Knight, Judge W. C. Jones, St. Louis; Esteemed Loyal Grand Knight, Perry G. Williams, Brooklyn; Esteemed Lecturing Grand Knight, Emil Boulier, Louisville; Grand Secretary, A. C. Moreland, New York; Grand Treasurer, Hugh P. O'Neill, New York; Grand Tiler, E E Chamberlain, New York; Trustees—E. H. Walker, John J. Tindale, Harry Palmer New York; Frank Moran, Philadelphia; Samuel Quinlan, Chicago.

F. E Davis is assisting Max Strakosch in arranging for the Ilma di Murska concert at Chickering Hall on Dec. 29. Mme. Di Murska will be assisted by the Gerster Concert company, by permission of Henry E. Abbey.

At the Theatres.

STAR THEATRE—ROMEO AND JULIET.

Romeo	Joseph Haworth
Mercutio	Charles Norris
Friar	Leslie Allen
Prince	Charles Fyffe
Tybalt	Howard Kyle
Capulet	John Sutherland
Paris	Nestor Lennon
Benvolio	E J Radcliffe
Peter	George Gaston
Juliet	Julia Marlowe
Lady Capulet	Blanche Weaver
Nurse	Mrs. Elizabeth Andrews

A few weeks ago Julia Marlowe made a promising debut at a Bijou special matinee as Parthenia. Encouraged by the favorable criticisms that the experiment elicited, her manager, Col. Miles, determined to place her somewhat more ambitiously before the public. In consequence, Miss Marlowe is appearing in a repertoire of standard characters this week at the Star Theatre. The young girl was born in the county of Northumberland, England. She came to this country when she was about ten years old, and was adopted by Miss Dow, a relative of Manager Miles. Since that time she has almost entirely rid her speech of its Northumberland provincialities. When Col. Miles managed a juvenile Pinafore company several years ago the girl was connected with it. Last Spring she played for two weeks in a company outside of the city. This was her sole experience on the stage prior to her recent debut as Parthenia. On Monday evening at the Star she aspired to play Juliet before an indulgent and noisily friendly audience.

If Miss Marlowe is not spoiled by injudicious praise she may become an actress of more than ordinary power. She has displayed aptitude for her calling, and in spite of often faulty effort she stands a good chance of achieving skill. At present she is crude, and frequently afflicted with the self complacency that comes of pleasant flattery. We are willing to accord to a novice who can spring at one bound to the loftiest station in the drama all the credit that such a rare performance deserves, but as a general thing inexperience and immaturity in dramatic art are conspicuous in the meteor flights of the most gifted of these fledglings.

Miss Marlowe has many qualifications for the theatrical vocation. Her face, if not beautiful, is expressive and interesting; her action is graceful and self-possessed; her voice is a round, flexible contralto, and her whole personality is engaging. Of tragic power she has little; in emotional ability she is restricted Her elocution is generally false, and she does not throw one flash of real feeling or passion into her delivery. This is her principal defect; although she simulates the emotions with tolerable facility, their insincerity is ever noticeable. Her gesture, although flexile, is redundant. Her reading is monotonous.

Nevertheless, Miss Marlowe has the charm of fresh young girlhood and the safeguard of discreet self-poise. These things go a long way in carrying one, of whom little is expected, into the good graces of an uncritical audience.

There was nothing especially notable or praiseworthily original in Miss Marlowe's Juliet. It was the conventional Juliet, with a little more youth and a good deal more statuesqueness than we are accustomed to. In the balcony scene she was tender and intense, but albeit a trifle too "kittenish" in some new and foolish hide-and-seek business that she and Mr. Haworth have seen fit to introduce. It is profitless to fly in the face of custom without good reason. Miss Marlowe's innovations are irrational and destructive to the dignity of the tragedy. In the coaxing scene with the Nurse she was at her best, exercising many little artless charms to elicit the news she desires. The restoration of the "Banished" scene by Miss Marlowe is a useless and tedious expedient, because—as it was long ago determined—the similarity to Romeo's subsequent scene in the Friar's cell partakes of dreary and needless iteration. In the potion scene the young aspirant was over-weighted She lacks the force and imaginative power to give the lines adequate expression. The audience was boisterously enthusiastic, applauding as often out of place as in it. The star was called after each act.

Mr. Haworth was decidedly out of his element in Romeo He is heroic but not ardent; and the love-sickness of young Montague is not in his line. In the earlier scenes he appeared to realize this and to afford as much of a contrast as possible, danced about like a smiling, giddy boy. The fight with Tybalt Mr. Haworth converted into a screaming butchery, much to the delight of the house, which evidently mistook jarring luridness for a point of tragic power. Mr Haworth was most satisfactory in the scene with the Friar.

The Mercutio of Mr. Norris was a travestie. He galloped through the lines meaninglessly in a shrill tenor voice The rest of the cast was not more than tolerable.

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On Tuesday evening Miss Marlowe played Parthenia, a part more in her range than Juliet. She was artless, girlish and sweet, and won over her barbarian very prettily indeed. Mr. Haworth made a lusty and hairy Ingomar, with a trifle less of the savagery than we are used to observing, and fully redeemed himself from the mediocrity of the preceding night. The support was fair. The piece was wretchedly mounted. Last night (Wednesday,) Miss Marlowe appeared in Twelfth Night.

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POOLE'S THEATRE—ONE MILLION DOLLARS

Dick Coulter	John Hazelrigg
Edgar Cleighton	E. F. Gilpin
Greggy Grey	Ivan Peronet
Baron de la Nevoire	Emil La Croix
Ethel	Fannie Francis
Lillian	Rosa James
Mollie	Edith Hall
Mrs. Tibbits	May Marshall

Wealth is evidently no object at Poole's Theatre this week. The public is recklessly invited to partake of One Million Dollars, which the programme sums up as a society-comedy drama, in five acts. The piece displays the hand of a novice in its dramatic construction, and the story is awkwardly told. The plot hinges on the hackneyed subject of a vagabond being in the possession of a compromising document, by means of which he hopes to extort hush-money from the heroine. His price in the present instance is merely a trifle of one million dollars. The play serves its main purpose, however, as it affords John Hazelrigg, in the role of Dick Coulter, an excellent opportunity for character acting In his impersonation of the tramp, he reproduces the striking peculiarities of the species with capital effect He has a dry manner of conveying his humorous lines that provokes considerable laughter, while the pathetic phases of the role are enacted with touching realism. Mr. Hazelrigg is a young actor of considerable promise. But he should have One Million Dollars rewritten as speedily as possible, if he intends to continue his stellar career in that piece.

Of the cast supporting him on Monday night, it may be said that Fannie Francis was possibly a trifle too robust for the part of Ethel, but she exhibited her usual efficiency in the matter of acting. Rosa James was rather mechanical as Lillian. Edith Hall was quite amusing as a French maid, and her singing and dancing seemed to be duly appreciated. The English fop of Ivan Peronet, though more of a burlesque than a true character sketch, was also much applauded. E F. Gilpin as Edgar Cleighton was evidently cast out of his line. He has no apparent qualifications for juvenile roles. A word of praise is due to May Marshall for her portrayal of Mrs. Tibbits, a virago.

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At the Grand Opera House, on Monday, Mrs. Langtry appeared in the role of Lena Despard in As In a Looking Glass. A crowded house bore testimony to the amount of curiosity this lady manages to excite. It cannot be denied that she has passed the rudimentary elements of technical stage business, and that a certain restless activity keeps up a thread of interest, which, for want of a more definite term, we may call the influence of a personal magnetism. Added to this a varied yet statuesque posing of a statuesque figure, and the easy gracefulness of well-bred social manners, predisposes an audience to "be to her faults a little blind." The general result of a critical examination of her methods, personal ability and stage knowledge leads to the conclusion that in purely society roles, wherein pathos, emotion and passion were cut down to their very minimum, she would make a respectable showing, and flavor the parts with a kind of suggested power in the background. The moment, however, that she treads on dangerous ground the giggles of the audience express a rather emphatic verdict. In more than one place on Monday night the audience laughed outright at situations intended for pathos and which might have been made affecting at the hands of dramatic genius even in such a mawkish muddle of unpleasant social problems as the play As In a Looking Glass The actress can scarcely be blamed for not possessing powers which nature has denied her, and she must at least be credited with an industrious effort to do the least with those she has There were two points in which she overstepped the line which separates the amateur from the actress: in her scornful defiance of Lady Damer and in her appeal for her husband's forgiveness in the last act.

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At the Third Avenue Theatre on Monday Walter S. Sanford, supported by a capable company, appeared in a new piece. Under the Lash, to a large audience that was favorably impressed with it, judging from the applause. The plot is not new to the theatre-goer, being the story of a cousin, Philip Lyndon, and his efforts to rob a blind girl, Marie, afterwards restored to sight and inheritance, by proving her to be the daughter of an Italian, Joseph Franzetti, the heavy villain, and the final clearing up brought about by the hero, Herman Rucker, and the dying confession of Philip Lyndon's accomplice, Harvey Lewis, through which the girl is put into possession of her rights. As the hero, W. S Sanford was acceptable. His impersonation of the Italian was a very good piece of work. Helen Vincent, as the blind girl, Marie, was so slow in the delivery of her lines as to exhaust the patience of the "gods" and spoil the effect they should have produced She was otherwise very good T F. Fitzgerald, as the Italian, and Ross D. O'Neal, as Philip Lyndon, were both as villainous as the case called for them to be. The comedy was supplied by R. F Sullivan, as a policeman, which was somewhat overdrawn, but funny, and Jake Budd, Jr., as a negro, that was so well played by him as to make him the favorite of the evening. The rest of the company were capable and filled the parts allotted them to the satisfaction of the audience. As to scenery, the piece was neatly furnished. Next week, Hallen and Hart.

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After a successful tour among the larger cities of the Middle States, the Madison Square Jim the Penman company is ensconsed for the week at the Windsor. The East-side playgoers were not the only dramatic patrons attracted to this house Monday night—there was a large attendance from the more cultured portions of the city. The cast was evenly balanced, and included Joseph E. Whiting, H. M. Pitts, Ian Robertson, W. J. Ferguson, J. B. Booth. Ada Dyas, Evelyn Campbell, Jennie Eustace and others, who gave excellent representations of their respective roles. The play was nicely staged and greatly appreciated.

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Roland Reed received a cordial welcome at the People's Theatre on Monday evening, when he presented Humbug to a fair house. The audience laughed from beginning to end at Mr. Reed's quaint humor, and called him out after every act. The company supporting the star is excellent in every respect. The Arabian Nights will begin a week's engagement next Monday.

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On Monday night Mr. Dockstader introduced a boy pianist in a skit on Master Hofmann. The lad played fairly well and added a modicum of interest to the attractive programme, which includes the Black Faust, a revival of the humorous sketch, the Electrical Railway, and several new ballads that are delightfully rendered.

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That monumental collocation of absurdities A Hole in the Ground was presented to a fair house on Monday night at the Fifth Avenue. Mr. Hoyt's silly rubbish appears to tickle the fancy of a certain class of undiscriminating amusement-seekers, but its only merit is its power for making money. This is a merit that nobody but the manager can appreciate, so A Hole in the Ground is entitled to the admiration of nobody else in particular.

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The Old Homestead will be played another week at the Fourteenth Street Theatre. Mr. Thompson's engagement there has been prosperous.

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She is in its third week at Niblo's. The performance has been considerably improved since the first night.—Dorothy's career at the Standard closes on Saturday night. It has not been successful.—Forget-Me Not is proving a very light attraction at Wallack's. Another piece is being rehearsed.

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Leonzo, the juggler; Fred Huber and Kitty Allyne; the Bixford Brothers, acrobats; Juliene and his wife, magicians, and a host of other clever performers furnish a capital entertainment this week at Tony Pastor's.

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Elaine is meeting with no small degree of favor at the Madison Square. The dainty idyl is charmingly presented, and the refined audiences in attendance are emphatic in their marks of appreciation.

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The Arabian Nights finishes its engagement at the Academy on Saturday night. One week from Monday the Booth-Barrett season begins. The representations will, no doubt, attract immense audiences.

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Pete is a great success at the Park. No play given us by Mr. Harrigan has possessed more interest. It combines the elements of pathos and humor, and it is admirably played.

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Messrs. Robson and Crane in The Henrietta are approaching the one hundredth representation, and the rush to the Union Square continues to be as steady as at the beginning. The sustained success of this excellent comedy gratifies all lovers of the better class of plays.

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Madelon has been put into better shape since the first night, and judging from the crowds that attend the Casino and the applause excited by the representation the opera will have a run of signal prosperity until Erminie returns next month.

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The Wife is a heartily enjoyable performance, as seen at the Lyceum. The cast is exceptionally strong. The play finds favor with an appreciative but exacting clientile, and that is saying much.

The Musical Mirror.

Halevy's opera La Juive, given at the Metropolitan on Wednesday of last week is one of those exacting works which ordinary companies shun, with the result that in America it gets but two or three representations in a decade. It needs a tenor and soprano of almost heroic proportions, and it is apt to disappoint the average hearer by a sort of anti-climax in the quality of the score. The first two acts are full of beautiful melody, supplemented by a rich and high-colored orchestral accompaniment. But here the composer's inspiration seems to fail him, and the last two acts, though intensely dramatic, are musically declamatory and dull.

Frl. Lehman lends to the personage of the passionate but inflexible Rachel all that fine dignity of presence and broad, firm musical execution of which she is so peculiarly mistress, It may be noted, however, that at some points, as in the agonized scene with Lazarus in the second act, her usual freedom of movement gives place to a stiffness which though it may fit some private notion of artistic realism on the artist's part, is really ungraceful and unpleasing. The same defect has already called forth general comment in her awakening scene in Siegfried. Niemann, as the lofty fanatic, Lazarus, is grandly imposing What thorough technique and taste can do to veil the fading of vocal resource, he does, and his dramatic personality is so impressive as to make him in most of his roles the equal or superior of fresher singers. The autumnal splendor of his performance stirs a restless impatience that artists of his calibre cannot bloom perennial.

No need that sort of King should ever die!

Frau Biro de Marion promised for a time to upset the opinion of her qualities already expressed in these columns. Her work in the first act or so was reasonably good, and she gave traces of considerable skill, of rather an *ex post facto* kind, in bravura execution. The subsequent work, however, told upon her severely, and during the latter part of the opera her phrasing was as ragged, and her tones as hollow as ever,

Fisher, as Brogni, sang well, and made a dignified though rather unemotional Cardinal.

Alvary was in good voice, and sang his dramatic music well. Leopold, however is, morally speaking, such an utter "scalawag," if we may be pardoned the term, that the most fiery artist may be pardoned for a rather sneaking and apologetic air in keeping with the situation. Herr Alvary looked and acted as if he were soundly ashamed of himself, which is just what he should have done in the premises.

The chance for scenic display offered by the court and trial scenes was well employed by the management, here, as always, most liberal and tasteful. The ballet given at the Metropolitan is always very bright and pretty, and the *premiere*, Mme. Gillert, a singularly handsome woman, with a magnificent robustness of physique and skill in her intricate gymnastics which an athlete might envy. But gymnastics are not grace, and Mme. Gillert has developed certain muscular exercises—in especial a painful way of tripping round the stage on her toes while she gazes in rapt delight at her own symmetrical hosiery—to an almost monotonous perfection. The New York public is always eager for new "points," and it would be but kind of the fair *danseuse* to take steps to satisfy them.

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Faust, as given on Friday night, was a rather unsatisfactory performance. The reasons are not far to seek. Gounod's masterpiece, with some traits of the picturesque grotesqueness of the new school, is yet essentially Italian music. It is permeated from end to end with the daintiest, most exquisite and most passionate melody, all requiring for due effect a smooth and refined *cantabile* execution. But smoothness and refinement are not the traits of the school our friends at the Metropolitan have set themselves to illustrate. In fact, the performers, one and all, if we except Lilli Lehmann, seemed ill at ease in their Franco Italian limitations, and sang with an awkward coldness and embarrassment the more conspicuous in a story and *scenario* so characteristically German. Fischer was as unsatisfactory a Mephisto as it has often been our fate to witness The bluff heartiness and geniality of physique and manner, so effective in parts like Baron Schoneau, make him a most inadequate fiend. It may be doubted whether he ever played the devil in his life; he certainly did not on Friday. Throughout the opera Mr. Fischer was, dramatically, tame to a degree—neither subtle nor diabolic, but simply lazy, good-natured and commonplace. His reported indisposition might naturally impair his singing, but ought hardly to have so benumbed his action. Alvary was almost equally out of place as the love-sick philosopher. His fine, robust tenor gave good effect to the vigorous imprecations of the first act, but in the love-music—the chief element of the opera—he was far from good. The delicate shading and smooth *legato* quality of such airs as "Salve dimora," for instance, are ill-replaced by the explosive roughness which is apt to get into his phrasing. The beautiful garden scene as sung by Herr Alvary hardly even dimly recalls the music as interpreted by the better class of Italian artists

Neither is Frl. Lehmann at her best as Margaretha. An occasional doubtful intonation or hard, ill-formed notes betrays the influence of Wagnerian declamation on the otherwise excellent method of this valuable artist. It is a peculiarity of the new school to neglect all *sostenuto* except at the full vocal stress. Of the exquisite passion and pathos it gives to mezza voce or piano passages the Wagnerian singers take little heed, and by continuous non-user forfeit the power to use it at all. So in the beautiful opening phrase, "Bin weder Fraulein weder schön," much of the delicate aroma was lost by a rather crude delivery, and the same remark would apply to some of her later work. Nevertheless, Frl. Lehmann—in conjunction with Robinson, who made a good and dramatic Valentin—in effect carried the opera on her shoulders. The fine death scene of Valentin was well sung and still better acted.

Frau Meisslinger, the Siebel of the evening is, as has already been noted, extremely comely. Her merits as a vocalist may be concisely summed up in Browning's lines to a pretty women:

> Be its beauty
> Its sole duty.
> Let all hopes of grace beyond lie there.

In deference to the temporary indisposition of the artists, Siebel's scene with the beautiful air, 'O Margaretha," Mephisto's serenade before the duel, and the entire church-scene were omitted Instead, the auditor was given the ballet, in which Mlle Gillert, with her pretty coryphees was set to tempt the weary and remorseful Faust with all her sensuous blandishments. The music is pretty, and the spectacle brilliant, but if something must be sacrificed, we should greatly prefer to retain the excised scenes. The ballet scene belongs to the opera, doubtless, but it ill replaces the poetic Brocken scene of Goethe's poem, and in effect breaks up the action and sentiment of the piece.

For all such shortcomings, however, the music-lover can always find consolation in the orchestral score, so beautiful in itself and so exquisitely played by Herr Seidl and his fine band, that all the crude singing in the world fails to rob it of its perennial charm.

* * *

On Saturday evening last, at Chickering Hall, a very estimable and charming woman, Alice J. Shaw, was made the beneficiary of a testimonial concert, under the patronage of sundry ladies of prominence in society. Spite of the disagreeable weather the hall was packed, and the whole entertainment highly gratifying to all concerned. The supporting artists were all acceptable, but special praise is due to the excellent violin playing of Carlos Hasselbrink, an accomplished virtuoso, with an admirable method, and the pleasing reading of Mrs. Harriet Webb. Mrs. Webb has the priceless jewel of simplicity and taste, and reads with excellent elocutionary technique, which would have been still more enjoyable if employed on selections of a rather higher poetic range.

The prime element of the entertainment was the beneficiary, Mrs Shaw. She whistles! What is more she whistles as presumably no man, and most certainly no woman, ever whistled before. Among all its varied exposures THE MIRROR never reflected a picture so odd, surprising and altogether peculiar as that of a handsome woman, in rich toilette, music sheet in hand, stepping modestly up to the footlights, "puckering" a particularly shapely mouth, and then letting out a clear, silvery stream of trills and runs, a shower of dainty staccatos, and a rich, fruity warble of lower notes, which would drive a bob-o-link to despair and make a mockingbird tumble off his perch in sheer envy. Nine auditors out of ten probably went to the hall out of languid curiosity, in kindly indulgence to a presumable whim, and discounting an anticipated disappointment. They went away astonished, puzzled and delighted, convinced that Mrs. Shaw, by musical organization, exceptional physical gifts, and sheer pluck and cleverness, has struck out an original line worthy to rank with really artistic achievement. Her performance may be compared, in some phases, with good vocal or instrumental work. It admits of many of the ordinary technical devices, stress, swell, staccato, tremolo and trill, with a range of apparently a couple of octaves or so, a good intonation and a clear, metallic upper register susceptible of a wire-drawn *pianissimo*, which is simply phenomenal.

Her tones have nothing in common with the piercing screech of the harmless necessary newsboy, or the hollow sentimentality of that sable personage who, erewhile, infested the Jersey ferry-boats. She probably has little knowledge of her own processes, but if analyzed they would doubtless appear quite other than those of such vulgar and rudimentary performers. It is equally doubtful whether she could impart them, even to the aptest pupil.

Her whistling isn't whistling at all; it is, as we hinted above, bird-warbling. In her pre-existent state, if she ever had one, Mrs. Shaw's soul probably inhabited the soul of a nightingale, brought up in a family of thrushes, with a bevy of quail up-stairs, and a cluster of canaries over the way.

A pretty incident of the evening was the appearance on the stage of Mesdemoiselles Shaw, aetat 4, and some twenty-four inches in stature, who, to their mother's pianoforte accompaniment, essayed to whistle a simple air But the light and the audience drove one poor baby to the convenient shelter of her mother's gown, and the other was too much dazed to do herself full justice.

Mrs. Shaw already pipes brilliant waltz measures, sentimental ballads, and a curiously pretty soprano part in her duo with Mrs. Martine-Taylor. She declines to condescend to the vulgarism of the ordinary show performers in her art, and contemplates a journey to Europe for severe musical study. It will be interesting to watch her attempt to develope her exceptional gift to its possible limits, and elevate her already charming performance, from an occasional novelty to the dignity of a legitimate art.

* * *

There are thoughtful people who decline to feed young folks on literary or artistic pap, preferring for them much the same strong meat which is good for their elders, though always with an eye to its appetizing flavor and easy digestion. So Mr. Thomas *might* make up a young people's matinee out of works of the artistic scope of the minstrel hall or the Boulanger march, but he doesn't. He simply offers them excellent compositions, which, by lively rhythm and tempo, clearness of theme and picturesque color would be most likely to fasten the attention and please the taste of comparatively untrained hearers. That he never descends to the popular, in its injurious sense, is evident from a glance at his programmes. Thus, on Saturday last, the matinee at Steinway's began with Mendelssohn's beautiful and poetic overture to Fingal's Cave. Then came a lively tone picture, Huber's Roman Carnival, which, with its strongly marked, sometimes almost grotesque orchestration, paints the humors of the Italian festival, Scheffel's verses being appended to aid in grasping the composer's intent. Scharwenka's Fantaisie, Liebesnacht, is so far from light music that it is filled from end to end with ingenious counterpoint and intricate modulation, all bearing the unmistakable stamp of Wagnerian influence, and all as expressive as beautiful. Glinka's Komarinskaja, with its blended dance themes, has the peculiar racy local flavor, the *gout du terroir*, of Slavic composition.

Wagner's magnificent Vorspiel to Lohengrin tells its own story so well that ten words of suggestion might put any intelligent youngster, or oldster, in a frame to appreciate its fine pathos and martial, stirring appeal. And finally, Liszt's Rhapsodie Hongroise No. 2—the railroad rhapsody, if we might coin a term—where a wild, plaintive, national air is worked up to a pitch of headlong speed and frantic intensity in the finale, is the sort of thing to bring young or old to their feet in sympathetic excitement.

The least interesting number was Victor Herbert's performance of his own concerto for the violincello. Mr. Herbert has an accomplished technique and a beautiful plaintive singing quality of tone, but his concerto, if we except perhaps the quaint, taking rhythm of the last movement, was not strikingly interesting, and it were to be wished the player had confined himself to some of the standard compositions of Servais or Popper.

The concert was on the whole a peculiarly charming one, and little as we may care to mourn at "the heavy years' increase," it is delightful to be young again once a fortnight—in Mr. Thomas' way.

* * *

The marvelous midget who for some weeks past has been delighting crowded houses at the Metropolitan is the sort of thing to make philosophers burn their books, and musicians resign their calling If there is one truth which seemed clearer than another it is this, that music, in theory, is based on profound scientific laws and in its practice is one of the most complex and difficult of arts. Yet here comes a small creature, too tiny to reach the pedals, with a hand barely able to grasp an octave, and an intellect presumably just up to the level of a spelling-book and a whip top, hoists himself on a piano stool and dashes you off a brilliant Chopin waltz, or plays a broad, calm Mozart sonato with a finish, an artistic grasp, and a thorough command of technical resource to which the majority of players would be glad to aspire. Much more, on a simple theme given at hazard, the nascent composer proceeds to weave a delicate embroidery of modulation, chord and *fioriture* worthy to be put into type as a mature and deliberate composition. How comes this fraction of a man, this promissory note—as Dr. Holmes would call him—good for an artist some dozen years hence, to step coolly over the intervening stages of development and quietly take his place beside his elders who have gone the longer route through years of technical labor and practice, of scientific analysis and theoretic study? "Heredity!" many will say. 'Genius!" cry the others. THE MIRROR would modestly suggest the word "instinct," the subtle something which tells the bee how to make his hexagon cell without asking the mathematician how he may get the maximum number and contents into a minimum space. But all these convenient terms are but compact devices for referring our ignorance one step further back in classification, veiling with a phrase our incapacity to explain how a seemingly inchoate organization may spring at a bound to the highest results of a finer evolution.

That brilliant little luminary, Master Josef Hofmann, on first appearing above the New York horizon, rose at such an angle that his rays failed to strike THE MIRROR. At this late date it remains for us only to endorse emphatically what press and public have already repeated to satiety. The child challenges criticism not as a child but as a finished performer, with only the evident drawback of some physical limitations in size and weight of muscle. Such, for instance, was a certain lack of breadth and force in the difficult bass work of that trying morceau, the Weber-Liszt Polacca, and an occasional deficiency in that poetry and sentiment which the child must be more than human to possess. The cool *maestria* with which on Friday last he took Herr Elmblad's pretty minor theme, and proceeded to work it up into a miniature sonata movement is, under the circumstances, little short of miraculous. Herr Elmblad, in finishing his little text, hastily repeated the theme in single notes, but the mischievous midget, as he clambered on the stool, came in neatly with a cou-

pls of rapid left-handed chords on the keynote, as who should say, "That will do; don't trouble yourself; I perfectly understand!" with a pleasant, infantile "cheekiness" which set the house in a roar.

Time and space fail us just now for the fuller development of a theme so exceptionally suggestive, puzzling and interesting. It may be briefly added that Mme. Hastreiter sang her aria, "Oh, Mio Fernando," unusually well, Nellie Carpenter played her Faust Fantaisie in a way to wipe out the recollection of last Sunday's fogginess, and the orchestra gave an excellent reading of Kretschmer's fine Coronation March and the superb Walkyrenritt from Wagner.

The Giddy Gusher.

It was late Saturday night, and after seeing the dogs properly disposed, there was no earthly reason why your Gusher shouldn't have turned in, but a roll—something similar to the truncheons with which the ghosts in Hamlet and Macbeth are armed when they revisit the earth after mortification has taken place—caught her attention.

It turned out to be the Christmas MIRROR of Dec 10

The inclination to anticipate that leads a paper of the 25th to be born Dec. 10 has a name in medicine that can't be applied to our Christmas number, for from the aerial phenomenan on the outside page to the handsome face of A. M. Palmer on the back cover, the Christmas MIRROR is completely successful.

* * *

That's a quaint and clever contribution of the renowned Dion, describing the production of Hamlet. As I read, it seemed to me the air grew foggily thick with the atmosphere from off the Thames, and the odd speech of the early English actor folks broke the stillness of the night, for Boucicault's description caught the flavor of the period and either carried me back to that remote and interesting era, or brought those long-buried worthies straight through the underground transit to the suburbs of New York.

* * *

Then I had a hearty laugh at Tearle's "Memorable Richard." "Cut her out." The Yankee manager, George Wyatt, was just such a Shakespearean interpreter. He could do Macbeth with five people, and never hesitated with a scene that required ten. "Just tack them two speeches together, and Macbeth, you go on for Macduff, till you come to the fight, and I'll get out of the witches time enough to kill you," he said once to an astonished tragedian who took a starring engagement with him at Derby, Connecticut.

* * *

The shout I had over Tearle's Manchester man raised a commotion in the corner, and I had a square laugh over my canine comedian "Perkins." "Perkins" is a red setter pup who, when he came to me from Boston last Summer, used to sleep in a pug-dog basket in the bar. But "Perk" has grown a big hulking creature, and on account of somnambulistic freaks of destruction has slept in the barn for many moons. A little fox terrier had been ill, and so the basket was brought up for a sort of hospital. "Perkins" had recognized his former quarters, routed the invalid, and dumped as much of himself into the basket as would go. He had fallen in on his back. All four of his big legs were hanging over the sides; his head was just resting on the edge, and he had wedged himself in so he couldn't get the wicker cage off him. He was struggling to stand up and get free. So I stopped and read him a lesson on the danger of trying to occupy quarters he had outgrown. And then to amuse him, I read him about Milton Nobles' dog "George," till we laughed and laughed again.

* * *

Andrew Wheeler should feel very satisfied to put his autograph to the quartette of verses entitled "An Idyl." Nothing sweeter has come from the male muse in a long time. To his story of "Unloading a Lover," I could write a companion sketch of the same woman, whose life-history furnished me a tearful evening once some years ago. An earlier romance of hers had ended in deceit and desertion, after undeserved favor, confidence, and the greatest kind of help had been wasted on an ingrate. The beautiful woman, in a glow of indignation told me that chapter of the dead past, and we two women had a lodge of sorrow over the grievous features of the case.

* * *

The sentiment by Henry Irving is beautiful. I suppose there are prizes offered for the best translation. As I read it late Saturday night the first paragraph seemed to run this way:

It is only those whose wickness make men in cap able of probation, or, even damnation in extatic maxims, without being particular who became keg undermined. Edmund Kean would resist no secret in John Kemble.

There is no doubt that since Horace Greeley laid down his inscrutable pen, no one has done so much for the Family Riddle column as Henry Irving. He's the only man now living who can write love letters with perfect security. They will never be brought up against him in any court where the English language is spoken.

* * *

After I had studied this clever puzzle some time I thought to try another selection on "Perk," but he was stretched upon a rug in pleasantdreams, and little Nell, the fox-terrier, stood with her head thrown back and one front paw upon the prostrate form of her brawny foe. The collar round "Nell's" neck had dropped low on her breast as her head was thrown defiantly up. Just think of it, that clever dog had been looking at the picture of Downing, as I read THE MIRROR, and was trying to reproduce the famous picture of the Arena.

Dear thing! I called her attention to Aronson's contribution, and she lifted her voice preparing to sing, but discovering it was a waltz went off under the bed to practice it by herself. I have got some truly wonderful dogs.

* * *

That was a notable gathering whose faces were reflected in THE MIRROR of last Christmas. For beauty, brains and general get up the present party make brave showing.

I'm glad to see A. M. Palmer and Ruddy Aronson in the ring. One never knows how soon he may have to use his dukes; it's well to be acquainted with their resources. Dion Boucicault has always combined management and newspaper work, but the rest of the managers should have been corralled. It's the custon in many schools to hand round slips on which subjects are written and demand compositions thereon from the different pupils. The only trouble would be to print the returns if such a course had been pursued with the city managers. What he knows of Success would take J. M. Hill twenty columns to tell. What he knows of Marital Felicity would engage John Stetson's entire vocabulary. What he thinks of Society, H. Clay Miner couldn't crowd upon a four-sheet poster. E. G. Gilmore's opinions on the Art of Self Defense couldn't be put into ten pages of the paper. If Colonel John A. McCaul undertook to sum up, like the Baltimore lawyer he is, the merits of Newspaper Criticism, you couldn't get the Christman Number out before next June. So perhaps it's as well to confine the managerial contributors to Palmer, Aronson and Boucicault.

* * *

Some people think it betokens insignificance not to suggest something, no matter how perfect and complete the subject in question may be. Therefore, I will merely mention that it would have been very nice if the genial Editor had invited Mrs. Cora Potter to write a chapter on "The Dissimilarities of Drawing-room Elocution and Good Stage Work." It is so pleasant to read articles written by people on subjects they know all about.

* * *

This has been a fruitful year in theatrical affairs. It has witnessed the transformation of the Union Square rattle trap into a glowing, gorgeous, comfortable theatre. It has seen John Stetson gracefully put his stalwart neck into the hymeneal yoke. It has seen the conquest of Great Britain by Buffalo William the Conqueror. It has put the four feet of Messrs. Robson and Crane upon financial and artistic velvet. It has prospered that courtly gentleman, Henry French, and the house over which he presides. It has prevented Joseph Haworth from doing Hamlet, and preserved him for a great triumph in some modern emotional part that shall prove him that which he is—the most powerful delineator of melodramatic passion since Frederic Lemaitre. It has demonstrated the superiority of Shakespeare's divine lines over the agility of the Massachusetts grasshopper, as evidenced by Agnes Booth's pastoral production of As You Like It on the grass at Manchester. It has seen Helen Dauvray's theatrical career come to a short-stop, and virtue meet award. Whether it's a re-Ward time alone can show, and it has shown the ability of an American dramatic journal to get out a holiday number of surpassing merit and beauty.

* * *

For a most original, intelligent embodiment of the much-acted Juliet I ever saw, Julia Marlowe gave New York Monday night. For unstudied action, artless, natural speech her balcony-scene was far before any Juliet who has mounted a step-ladder to an elevated dry-goods box this last twenty years. Miss Marlowe has got to conquer difficulties and overcome defects that beset all new players. She has a tendency to get her arms over her head too often. The position became monotonous and was accompanied, as in Haworth's case, with unpleasant disclosures. Haworth has some gorgeous costumes—painfully new, but very becoming. In a stunning suit of crimson he was particularly fine, but in those clothes he had to be declamatory and passionate. He threw his arms several times above his head, and every time he did up went those abominated pants, those embryo knickerbockers, and displayed the white tops to which his elongated crimson socks were securely secured Why they should not have been secured upon red tops I can't say, but there were the white tops, and, had the fastidious Joseph known of 'em, he would never have raised his arms and "dislocated" (as Mrs. L. says) his trunks.

* * *

But how that young man can wake up a concourse of people. There comes into his face, and there bursts out on every line of his alert figure, a living purpose that takes hold on the sympathy and informs the intelligence of the dullest auditor. There was plenty of applause on Monday night—applause that rewarded an original reading of a hackneyed line; applause that met a point well made; applause for a picture of love or despair well presented to the eye. But three recalls that broke from the audience with tumultuous vigor attested the magnetic reality of Joe Haworth's acting.

Some clever paper said in advance, that Haworth would make a good Romeo, no doubt, but hardly look one. If ever Juliet's lovesick spasms were justified they were on Monday night. A man can't be far amiss, physically, who has a fine figure, fine teeth, and a good suit of hair. Haworth has all these, and he looked, as well as played, Romeo better than any man now before the public, could. There was an electric current in his scenes with Juliet that made everybody in front feel as if they had hold of the wire.

* * *

Julia Marlowe has a fine face, but hardly a handsome one. Do you know that after that sentence, if I exhausted every adjective in the language to praise the young lady, I wouldn't stand so high in her grace as the chump who would say, "The perfectly beautiful Miss Marlowe played Juliet with considerable ability." You see, I know how it is myself. I have had it in for a duck this ten years who wrote of me that I "couldn't ever hope to be called good-looking with such a nose."

Make no mistake, Miss Marlowe won't care for the Gusher or her opinion. Nevertheless, I put it on record that the cleverest actress America has produced the last thirty years is certainly the protegé of that good judge of horses and actresses, R. E. J. Miles, and the future will prove it. THE GIDDY GUSHER.

The Forty Immortals.

PARIS, Nov. 30.

In reading the telegrams from France at the present time you might suppose that we were entirely occupied with ministerial and presidential crises. There are, however, as is always the case in this world's capital, other subjects that receive more than passing attention. We find time to talk about Paul Bougret's Mensonges, Zola's Terre and to see Sarah Bernhardt writhe in all the agonies that Sardou has piled up in La Tosca. We have even a few spare moments to discuss Ignatius Donnelly's arithmetical demonstration that Shakespeare did not write Shakespeare—without, however, necessarily accepting the Minnesota gentleman's conclusions. But, perhaps, the subject that most absorbs public attention outside the walls of the Palais Bourbon is to know who will fill the three vacant seats at the French Academy. And the social log-rolling and wire-pulling in the noble Faubourg Saint Germain is only equalled in intensity by the political intrigues on the Quai d'Orsay.

It is not often that there are three vacant places at the Academy. The Immortals usually die off—for none resign—one by one at proper intervals, so that even a double election is not a common occurrence. But three vacancies! Just imagine if the numerous candidates, perpetual and improvised, are on the anxious seat! Whenever the Academy is complete very little is said about it; a brief note in the grave newspapers recalls from time to time that its members have awarded a prize or that they are still laboring at the dictionary—which, at the rate the work is going on, will not be finished until long after Volapuk has become the universal language. The scoffers are then silent and the punsters mute, for I scarcely need tell you that the Academy, like a good many other things in this country, is and always has been a target for ridicule by those who do not belong to it. But let a member die, and then all its enemies open their batteries of sarcasm When Legouve was admitted, a *mechante langue* said that it was not the dramatist, but his cook, who was elected. The late Sam Bowles made a similar remark about Henry S. Sanford when that gentleman was appointed Minister to Belgium.

The Academy is one of the five classes of the Institute and comprises forty members. Richelieu's idea in founding it was to group together the most illustrious men in all branches of knowledge. The Academy is, in fact, a salon of polite company, and while the Cardinal's original plan was to have the majority of its members men of letters he did not intend to make it exclusively a literary society. There has always been a sprinkling of grand seigneurs, statesmen, magistrates, orators and bishops. Each one of the members receives three hundred dollars a year, and the working committee of the dictionary is allowed twelve hundred dollars additional.

Although a great many writers *blague* the Academy, there are very few who do not wish to belong to it, for an admission within its ranks is, whatever its opponents may say, the definite consecration of a literary reputation. Lamartine's father never discovered his son's talent until the day he was elected a member of the Academy, and Sainte-Beuve says his merits were never recognized until he became one of the Forty. Curiously enough, those writers who make fun of the Academy at the beginning of their career are not ashamed to eat humble pie later on. The younger Dumas once wrote to an Academician a letter beginning *mon chair*, and immediately afterward explained this intentional error by saying that he was afraid his friend might propose him for election. This sally did not prevent the dramatist from applying for admission several years later, and being received almost unanimously. Edmond About often exercised his Voltairean wit on the Forty Immortals, and died one of their number. Theophile Gautier was another one who, after rallying the sedate company, died disappointed at seeing his candidature rejected several times. Louis Blanc was one of the few men who could have been elected and who never wanted to be, although he never ridiculed the Academy. Auguste Vacquerie, one of whose charming comedies has just been revived at the Theatre-Francais, is another writer who, in the exciting days of romanticism, poked fun at the learned company, and who has since admitted that some good might come out of this Nazareth if its members were named by an electoral body chosen among men of all the liberal professions; but he still declines to join it, although he would to-day be elected by a large majority if he would allow his name to be used. Daudet has written a celebrated letter refusing to ever become an Academician, and the book he is now writing is intended to show up the intrigues that precede an election—and yet, don't be surprised, if ten years hence, or less, Alphonse Daudet is one of the Forty Immortals.

One of the standing jokes about the Academy is that the forty-first arm-chair is always fuller than all the other forty, and that it is much easier to name these outside immortals than those who sit under the cupola on the Quai le Conti. This is a *boutade* that will not bear close examination. It is always easy to name off-hand ten or a dozen men, perhaps twenty, who are outside of the Academy, and who are more "illustrious" than the same number within. When, however, the critic attempts to recruit his last twenty immortals he finds that he is obliged to accept much lighter material than that which he criticises. Take, for example, the list of the thirty-seven living members, and try to select an equal number of illustrious Frenchmen, and you will see that the Academy as a whole fairly includes the pick of the nation. Literature is represented by Nisard, Marmier, Renan, Taine, Mezieres, Boissier, Du Camp, Cherbuliez and Mazade; History by Rousset and Duruy; the drama by Legouve, Doucet, Angier, Feuillet, Dumas, Labiche, Sardou, Halevy and Pailleron; Poetry by Leconte DeLisle, Sully Prudhomme and Francois Copée; Philosophy by Jules Simon; Politics by Emile Ollivier; science by Pasteur and Bertrand; the Clergy by Bishop Perraud; the Magistracy by Rousse; Education by Greard; Journalism by John Lemoine and Edouard Herve; Finance by Leon Say; the Dukes, or gentlemen, by De Broglie, D'Aumale and D'Audiffret Pasquier; universal reputation by De Lesseps. If we except the Duke D'Audiffret Pasquier (who, in his letter of candidacy to the Secretary, spelt academy with two c's), the other dukes have literary baggage as well as high birth to justify their election.

In these days of universal jobbery the Academy has escaped all charge of venality. A seat within its circle is one of the honors that money and decorations cannot corrupt. Madame Limouzin and M. Wilson could not offer seats among the Forty to their numerous clients seeking after renown. But to gain an admission requires a certain amount of harmless intrigue and inoffensive log-rolling as well as certain qualities. The candidate is obliged to look carefully over the ground before risking his demand; he must cultivate this salon and be careful not to be seen in that; and then he must make the visits. Ah! these visits are the terror of all aspirants. They are forbidden by the regulations, but custom has made them obligatory. The number of stairs a candidate climbs and the number of times he is told to "call again" is incalculable. And the humiliation! How agreeable it is to be asked by some "ancient" what you have written, or to be reminded that you have not always been amiable toward the gentleman whose vote you now seek, or to be flatly told that the vote will be given to your rival.

With all the difficulties and humiliations to overcome, there is never a lack of solicitants. There are three kinds of candidates—those whom the Academy selects, those who ask for admission, and those who are presented by friends. The perpetual candidate belongs to the last two categories. The three seats now vacant were occupied by M. Caro, M. Viel Castel and M. Cuvillier-Fleury. Let us begin with the perpetual candidates. The first is Henri de Bornier, poet and librarian of the Arsenal Library, who, since his success with the Fille de Roland at the Francais in 1875, has not ceased to offer himself at each election. M de Bornier has written, besides, a poetic drama called The Noces d'Attila, which had a fair success at the Odeon in 1880, and a lot of fugitive verses and one-act pieces that do not rise much above the common level. Four or five friends remain faithful to M de Bornier in the first ballot at each election and then vote for his competitor. M. Eugene Manuel, another poet and one of the Inspectors of the University, has tried many times to win the good graces of the forty. Like M. de Bornier, he receives half a dozen votes whenever his name is presented—which is at each election; but this Platonic expression of esteem is not sufficient to give him a fauteuil. M. Manuel has written a volume of poems, a one-act piece in verse and a lot of pamphlets on educational subjects. But there are so many aspirants who have done more! M. Oscar de Vallee is the third "perpetual." He is a former magistrate, who has had some oratorical successes at the Court House and at the Senate. He is one of the numerous magistrates who have divided their time between the law and letters, and has as literary baggage some historical studies and a volume of his speeches as public prosecutor.

Two candidates who may be classed as being the choice of the Academy are M. Gabriel d'Haussonville and M. Jules Claretie, director of the Comedie-Française. M. d'Haussonville's titles to a seat are rather vague. To be sure, he is the son of his father, who was a very estimable Academician, and belongs to a house that considers an academical seat as part of the family heritage to be transmitted to the eldest son. He is also a great-grandson of Madame de Stael; his mother was a sister of the Duke de Broglie and grand-daughter of the celebrated blue-stocking. But his other titles are not yet sufficiently numerous to warrant his admission before other and older men whose claims are superior. He has written a volume of souvenirs about his visit to the United States, a few years ago, some literary and economical studies and an impertinent book about Sainte-Beuve that scandalized a good many persons outside the Academy and all the great critic's friends within. Sainte-Beuve had the temerity to say that the author of "Corinne" was *un peu gaillarde*, and this opinion has never been forgiven by the De Broglies and the d'Haussonvilles.

M. Jules Claretie's name is known beyond the fortifications. In a country where literary talent was rare M. Claretie would rank as a man having a good deal of it; in France, where this commodity is plenty, he occupies only a second grade. He has written on all subjects and written fairly well. As *chroniquer* he was among the best, but his novels, although interesting, are not of the highest quality of style; as dramatic author he has had several honorable successes. The favor with which M Claretie's name is received is due in great part to his amiability. He has never had extreme opinions on any subject and has been careful to keep in with everybody; hence he is what is called a "sympathetic" person. His extreme amenity at the Francais has won for him the sobriquet of "Monsieur Parfaitement." Other directors less benign have been disrespectfully called the "boss."

The other candidates are J. J. Weiss, one of the best political writers and literary critics that we have to-day; Paul Janet, the distinguished philosophical writer; M. Rothan, the diplomatist who, has written some remarkable works on the preliminary history and causes of the Franco-German war; M. Melchoir de Vogue, one of the writers on the *Revue des Deux-Mondes*, and who has done more than any one else to develop the taste for Russian literature here; Admiral Jurien de la Graviere, who commanded the naval division at the time of the Mexican expedition, and who is the author of a history of the navies of antiquity; Charles Read, a Protestant author, and M. de Mouy, French Minister at Athens.

So you will see from this list that France still has a number of citizens who think they have a claim to immortality. C. W.

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PROVINCIAL.

BOSTON.

The Booth-Barrett engagement opened at the Boston Theatre Monday evening to a very large and enthusiastic audience. The piece was Julius Cæsar, with Mr. Booth as Brutus, Mr. Barret as Cassius and E. J. Buckley as Marc Antony. It is magnificently staged, the support is excellent and the co. throughout shows the effect of thorough discipline. Julius Cæsar will hold the stage during the week. Next week we are to have in succession Othello, Hamlet, Lear, The Merchant of Venice and Macbeth.

The Gillette Comedy co. is giving a double entertainment at the Hollis Street Theatre this week, The Great Pink Pearl and Editha's Burglar. The success the pieces have achieved elsewhere is being duplicated here, and full houses may be counted on during the co.'s stay.

The Voter' did a splendid business at the Park last week. This week there is a change of bill, with three pieces each night, Cousin Zachary, My Milliner's Bill and A Pantomime Rehearsal. The co. remains until the 24.

Forgiven, with Fred. Bryton in the principal part, is this week's attraction at the Globe. The cast is the same as during his former engagement, and the popularity there achieved by Mr. Bryton ought to pack the house during the week. Forgiven will be followed next week by Little Puck, with Frank Daniels as the star.

The Barrister runs one week more—the present—at the Museum, when it will gave way to The Soggarth, the cast of which will include the entire company.

At the Windsor Charles Gilday is the attraction in the humorous play Collars and Cuffs

The proprietors and managers of the new Grand Opera House, Proctor and Mansfield, are vigorously pushing work on the interior, and it will probably be opened to the public between Christmas and New Year.

It is stated that Abbey and Schoeffel have secured a site for their new theatre on Washington street, just above the Park and on the same side.

PHILADELPHIA.

The season here is now about at its best, and almost every house is reaping a rich harvest. The Booth and Barrett comb. has completed its engagement at the Chestnut Street Opera House, and played to larger business than during the first week. The engagement was in every sense a great success. Both of the stars added to their established reputations, and the Shakespearean drama has won many new admirers and advocates. Othello, Hamlet, The Merchant of Venice and King Lear were presented during the past week and were almost equally successful, both from an artistic and financial standpoint. Henry Irving follows for the next fortnight.

Erminie continues its triumphal run at the Chestnut Street Theatre, the attendance showing but slight falling off since the opening week. All of the artists are doing splendid work and receiving just recognition.

At the Arch Street Theatre Deacon Brodie met with great success and made a marked impression. It certainly was received with much favor by the public, and was much talked about and praised. The critics have differed very widely as to its merits, but the general verdict is that it is a very powerful play. While not differing entirely from this verdict, I found the play to be very vulnerable to criticism. To begin with, the theme, while not at all novel, is excellent, the double life being full of dramatic possibilities. But the two sides of this life receive very unequal treatment, and we find but little conflict between the good and evil in the hero's nature. We are told that he has been gradually led into evil ways against his inclination, but we discover him in the first act throwing off his respectability as a prisoner breaks his chains, and hastening to his evil companions as a lover speeds to his mistress. Then we find him the drunken braggart, the fashman of a frail woman, a man who plays with loaded dice and who tries to strangle his pal, who steals his nefarious tools. In fact we rarely see upon the stage a more depraved scoundrel, or one who seems more thoroughly to enjoy the pleasures of sin or the companionship of the vile. Of course but little sympathy can be evoked for such a character. I might mention many instances in which the play is very illogical both in plot and in action, but they are too obvious to require detailed mention. Yet in spite of all its faults the play is very interesting and possesses much rugged strength. The secret of that strength is not difficult to discover. It is not in the theme, for that is familiar; it is not in the plot, for that is slight and faulty; but it is found in the drawing and the grouping of the characters. The play is built up of a number of strongly marked character sketches, each exceedingly life-like, and each differing essentially from all the others. Each of these creations acts in his own peculiar fashion, and each one spoke in terse but virile language that marks at once his strength and individuality. The co. was excellent, there having been scarcely a weak spot in the entire cast. I cannot speak of the extent of E. J. Henley's powers from this single performance, but he certainly played the part of Deacon Brodie with a nervous force that robbed it of much of its repulsiveness and made it almost heroic. Edmund Lyons, as the robber Ainslie, gave us two character sketches, entirely distinct and different, that were superior to almost anything I have seen in their lines. Edmund Grace as Badger Moore, the prize-fighter, bully and thief, gave us a portraiture strongly marked but true to life. Annie Robe as Mary Brodie was charming in mingled dignity and sportiveness in the opening scenes, and at the close of the play exhibited emotional powers that made me earnestly desire to see her in a role that would afford scope for her ability. The ending of the play is exceedingly gruesome, and the gentle Mary, about whom all sympathies cluster, is made to bear the weight of accumulated misfortunes. Deacon Brodie is not a great play, but it is in a sense unique, and has enough merit to chain attention and create interest. This week A Rag Baby; Gus Williams 19. Annie Pixley in The Deacon's Daughter finished her two weeks' engagement at the Walnut Street Theatre and continues to draw crowded houses. This week Mr. and Mrs. W. J. Florence; Jennie Yeamans 19.

Frederick Warde appeared all the week at the Academy of Music in a nightly change of bill. He was playing under a benefit arrangement and the business was tremendous. He received favorable notices, but the immense throngs within the building, and in fact the size of the auditorium itself, rendered it impossible to critically weigh the merits of the performances.

At the National Theatre Minnie Oscar Gray and W. T. Stephens scored a success in their sensational drama, The Old Oaken Bucket. The play has considerable merit, pretty scenery and was rendered by a capital co. This week Taken From Life. Zozo 19.

Riley and Woods' comb., which was made up of well-known specialists, gave a good entertainment at the Central Theatre and played to good business. This week the Magnani-Seigrist comb.

William Cullington in For Congress played to satisfactory business at Forepaugh's Theatre. This week Peep o' Day Boys. Henrietta Vaders 19.

At the Lyceum Theatre the new musical comedy, A Boom in Matrimony, met with but little encouragement. This week Rags. Fun on the Bristol 19.

Peck's Bad Boy played to excellent business at the Continental Theatre. This week Fun on the Bristol, Pete Baker 19

At Carncross' Opera House the usual pleasing first part and the burlesque Hamlet secured full houses.

Items: The receipts for the second week of the Booth and Barrett engagement were $23,346 50. This makes the total for the two weeks over $44 000—Louis Aldrich paid us a flying visit at the close of the week. He was on professional business.

NEW ORLEANS.

"Variety is the spice of life" they say. If this is so, the theatres afforded enough variety last week to season the lives of its devotees for some time to come. There was the legitimate, romantic and spectacular, comic opera, grand opera, pure comedy and something sensational for the playgoer to choose from. To those who were not satisfied with this array my advice is—buy a through ticket for heaven and start without delay.

At the Grand Opera House Modjeska appeared in a repertoire consisting in the main of Shakespeare. Prices for this engagement were raised, which probably accounts for the slim houses. The management can console itself with the fact that the audiences were the creme de la creme of the city. Commencing 5, Adrienne Lecouvreur, As You Like It, Mary Stuart, Twelfth Night, Romeo and Juliet and Much Ado About Nothing were enacted in the order named. Donna Diana and that poor old consumptive, Camille, were presented at the matinees. Of Modjeska it is hardly necessary to speak. Charles Vandenhoff, W. F. Owen and Mary Shaw are the only people in the support that can act. Clio current week. Next, Robert Downing in The Gladiator.

William Redmund and Mrs. Thomas Barry in an elaborately costumed and elegantly mounted production of Rene were at the Academy of Music. The stars are well known here, and as a consequence business was good. Hermini by the same co. this week. Mrs. D. P. Bowers next.

At the St. Charles Theatre the Carleton Opera co. had excellent houses. The Merry War, Erminie and Nanon were sung.

John F. Ward and The Doctor did such an excellent business at the Academy of Music that a date was made at the Avenue last week. Big houses were the rule. Mr. Ward is a great favorite here. D. H. Wilson's performance of the Yorkshire yokel is one of the best things in the play. E. T. Stetson in a repertoire this week.

Nellie Boyd in Passion's Slave did fairly well at Faranta's. Miss Boyd is a pleasing actress. Robin Sherry is a bright and winsome little soubrette. She was in the Avenue stock here some years ago. George C. Miln this week

Jetties: Mrs. Adrienne Selden, mother of Edgar Selden, Barry and Fay's leading man, left for New York Dec. 8. She goes to be present at the initial production of Mr. Selden's new comedy McKenna's Flirtation.—W. T. Carleton intended to have produced Dorothy here but could not on account of non-arrival of costumes. It will be put on in Galveston 14.—O. M. Rimington, who is working the press for the Redmund-Barry co., was formerly a resident of New Orleans. He was kept busy during his stay shaking hands with his old friends.—John F. Ward will first produce The Pickpocket in Chattanooga 22. The comedy will in the future occupy a prominent place in Mr. Ward's repertoire.—A long and exceedingly interesting interview with Modjeska appeared in the *Picayune* last week.

BALTIMORE.

One of the greatest treats of the season was the Highest Bidder at Ford's Opera House last week, when E. H. Sothern and his clever co. gave the charming comedy to a series of crowded houses. Nothing in the way of neat, clean comedy could have been brighter or more entertaining, and the co. was unusually smooth and efficient in its work. E. H. Sothern, as Jack Hammerton, bore the brunt of the work amid the constant applause of his audiences. His love scenes with Belle Archer were quite fetching. C. B. Bishop made a brusque Bonham Cheviot and a droll one. The house will be occupied by local attractions this week. Next, Mestayer's Tobogganing.

Mrs. Potter, supported by Kyrle Bellew and Harry Lee, gave Loyal Love all the week at the Lyceum. Socially Mrs. Potter was a success, but artistically and financially she was not, and while this may be very gratifying and pleasant for the star, it is rather hard lines for Harry Miner. The play and star were reviewed at length and justly by THE MIRROR during the New York engagement, and what was said then is true now. The local press was not by any means enthusiastic. A great deal was said about who was in the house and the wardrobe of the star, but her ability and the merits of the play were dwelt upon with great delicacy. C. W. Seymour will give a course of illustrated lectures this week. Next, local attractions.

After an absence of several years Minnie Palmer made her appearance at Holliday Street Theatre last week in My Brother's Sister, and to houses that were very cordial in their welcome of her home. She has improved since we saw her last, sings better, plays as well and is pretty as ever. The play was written to display Miss Palmer's abilities and serves its purpose well. The co. was good. J. K. Emmet in Fritz is the current attraction. Next, Fanny Davenport.

Bunch of Keys does not seem to have palled on the public for the Academy of Music was filled all last week with audiences that displayed all the signs of hilarious enjoyment. Marietta Nash is at the head of the co. and plays Teddy nicely, but she dances like a dream. J. B. Mackie is the Grimes, and reminds one of Jimmy Powers in the part—he is so different. George Lauri made an effective Snaggs. Monroe and Rice began the week with a big Monday matinee in My Aunt Bridget. Next, Corinne Comedy co.

At Forepaugh's Masonic Temple Uncle Tom's Cabin had a fair week of it. Edith Sinclair, supported by Ed Favor and her own co., is appearing this week in a Box of Cash. Next, Scouts of the Yellowstone.

Another week of big business and another excellent variety bill are added to the many that the management of the Monumental Theatre has given his patron this season. Gus Hill's Novelty co. had a big week of it. The Silbons' Burlesque and Specialty co. is drawing good attendance this week. Next, Sheffer and Blakely's Comedy co.

Little's Harold is a standard attraction at Front Street Theatre, and during its engagement last week the house was nightly well filled. J. J. Sullivan in Black Thorn is the attraction billed for this week. Next, Arizona Joe.

Items: Manager P. Harris, of the Academy of Music, is going to take a short vacation, the first in twenty-five years. He leaves on Tuesday for New Orleans, accompanied by his wife and son, where at the special invitation of J L. Hutchinson, he will cruise in Southern waters in Mr. Hutchinson's yacht.—Minnie Palmer gave a luncheon to the ladies and gentlemen of her co. at the Hotel Philbin on Monday night, and on the same night E. B. Sanger (1,322) gave a supper to a number of district messengers of the St. James.—There were quite a number of the profession in the city last week who had at one time or another been under John T. Ford's management. Among them were C. B. Bishop, Herbert Archer, Belle Archer, Minnie Palmer and Harry Lee.

CLEVELAND.

Judging by the size of the audiences at the Opera House all last week, there is ten years of life in The Black Crook. The time-worn spectacle was gorgeously mounted by Kiralfy, though the ballet was not what it usually is, owing to the awkward manœuvres of the local leg talent introduced. The cast is good enough this year, the veteran J. B Roberts investing the Crook with more dramatic excellence than the part deserves. Hattie Grinnell is a statuesque young person with a perpetual smirk, and as Stalacta did what was required of her—looked handsome and was graceful. The Tissots, A O. Duncan, the ventriloquist, and Arnold Kiralfy's grotesque dancing help out. The premieres have been surpassed This week Nat Goodwin; Fred Warde 19 for benefit of Knights of Pythias.

Another drawing spectacle has been Aladdin, put on by Uncle John Ellsler at the Park to big business. The piece is well mounted and acted, Miss Loduski Young taking the title role and the veteran ballet-master, Charles Constantine, filling John Ellsler's famous old role of Kazrac, the dumb slave. We are to have Gus Williams this week, opening in Keppler's Fortunes. Thursday he will produce for the first time his new piece by M. E. Sheridan, called Faust the Hatter, and I'll tell you about it next week. Cedric Hope as Fitznoodle 19.

That fine old comedian, Benj. Maginley has made a hit the past week at the Cleveland in W. J. Florence's by no means new piece, Inshavogue. The theatre was crowded every night and Ben was called at every curtain. His support is fair. This week, Wilbur Opera co. J. P. Sullivan's True Irish Hearts co. 19

One of the Bravest was a good winner at the Columbia, the houses being crowded McCarthy, the star, is not a great actor, but he is pleasing and he gives other members of his co. a chance. This week Streets of New York.

Items: C. G. Pulsifer has sold his interest in Beacon Lights to John M. Chandler.—Nat Goodwin has bought Alfred Thompson's version of Gringoire from Lawrence Barrett and will star in the part of the wandering minstrel.—Floy Crowell, of this city, has a new play Through Fire; or, New York After Dark.—Joe Haworth writes home that he will play the leading role in Anarchy.—I warn variety artists not to book at the Winter Garden this city, a house run by one James Douglas, late of Cincinnati. The Mayor has been petitioned to close the place, which he will undoubtedly do. Saturday the police arrested the "treasurer" of the place, one C. O. Wheatley, who assaulted Pat Coyne a performer because he asked for his salary two or three weeks due.—The Kernells will be the Christmas week attraction at the Cleveland.—Alice Harrison comes to the Columbia 19 Hart is getting a good list of attractions despite the predictions of jealous rivals. Beacon Lights in February.—Will Bell, C. H. B. Kavanaugh, smart Cleveland boys, are in the cast of Aladdin.—At Drew's Dime Museum another big specialty co. 12.—Dora Henninges sang in concert at Canton last Friday —Louis Maas in piano recitals at Case Hall 14-15—Harry Glidden, connected with the Weddell House for the past ten years, died last week and was buried Sunday by the Elks. He was well known to many professionals.

CINCINNATI.

The engagement of Nat Goodwin at the Grand, terminating 10, was one of the best of the season, whether viewed from an artistic or financial standpoint. The nightly programme included a double bill—Lend Me Five Shillings and Turned Up. The latter shows the star to advantage and is replete with laughable situations. The performance was attractive throughout and the star was accorded several encores nightly. His support was excellent. This week, W. J. Scanlan in the Irish Minstrel, followed 19 by the Boston Ideal Opera co.; Herrmann 26.

The Little Tycoon presented past week at Heuck's proved a considerable attraction, and enabled such clever artists as Robert E. Graham and Elma Delaro to win the favor of local amusement seekers. The opera itself is attractive, the music of the popular order, and with a clever cast and admirable staging its success was assured from the opening night. This week, Aladdin, under John A. Ellsler's management, followed 13 by Jeffreys Lewis in Forget-Me-Not. The Kiralfys spectacle, Lagardere, 25.

Hoyt's Tin Soldier held the boards past week at Havlin's with good results permanently. Eugene Canfield as Rats acceptably filled the vacancy caused by Jimmy Powers' secession and Kate Davis partially atoned for Amy Ames' absence. Seabrook as the Professor, Nannie Comstock as Carrie Story and Eloie Croix as Mrs. Brooklyn Bridge were clever in their respective roles, notably the former, who introduced considerable new business into the part. This week The Two Old Cronies with Henshaw, Ten Broeck and Wills in the leading roles followed 18 by Herne's Hearts of Oak. Howard Atheneum co. 25.

Frank Frayne delighted the admirers of the sensational past week at People's and the attendance was good throughout the entire engagement. This week the Night Hawks specialty co. followed, 18, by Harry Williams' specialty co. Gus Hill's comb. underlined for Christmas week.

The Casino, Cincinnati's new amusement resort, will open for the season 18 with the My Geraldine comb. as the attraction. The house is admirably situated and with energetic management promises success. D. B. Hughes, formerly scenic artist of Heuck's Opera House, is the stage director of the house.

Charles L. Andrews' Michael Strogoff comb. filled out a very successful week at Harris' Theatre, closing 10. Esther Lyons, of this city, in the leading role was well received. The spectacle was handsomely staged. This week Anson Pond's drama Her Atonement.

Between Acts: The management of the Grand Opera House will inaugurate a new departure current week by presenting a Sunday performance with W. J. Scanlan as the attraction. Notwithstanding the lively work in erecting the new Casino in this city the house will scarcely be ready for occupancy before 18. The My Geraldine comb. is announced as the opening attraction. Vidocq and Gilson's Eclipse Sketch comb. closed a successful week at Kohl and Middleton's Vine Street Museum 10.—George E. Baker, Manager P. Harris' new Cincinnati representative, has endeared himself to the frequenters of the house.—Manager J. E. Fennessy has been East since 7, and Harry Rainforth, manager of the Grand, is also absent in New York. Both managers are expected to return during current week.—Bert Green, city editor of the *Times-Star* and a very clever fellow generally, is meeting with considerable success in his lecture, "Footsteps of Longfellow."—Manager P. Harris, accompanied by his wife, contemplates a trip to California.—Nat Goodwin witnessed the performance of A Tin Soldier at Hanlon's afternoon of 7.—Esther Lyons, of the Michael Strogoff comb., was presented 6 with a very handsome floral piece by Cincinnati admirers.—George Heuck, who has been absent from the box-office at Heuck's for some days, returned 5.—The Battle of Gettysburg still constitutes one of our most desirable amusement resorts.

SAN FRANCISCO.

Dec. 6, 1887.

A perceptible decrease in attendance at all the theatres last week was a customary result of the first rain of our damp season, which you are doubtless aware begins about this time and lasts for five months. It takes about a week for Californians to realize that the showers have come to stay, and that there is no getting around them, and that there is no advantage postponing amusements on account of the wet, and this week finds us "going out" again as usual. The principal opening last night was that of Shadows at the Alcazar, as produced by the regular co. after a brilliant tour of the coast. A royal reception was held at the pretty theatre on O'Farrell street Floral decorations and colored illuminations brightened the general effect, while a beautiful souvenir programme was had by every one present. Jim Farrell, by L. R. Stockwell, is one of the original characters of the phenomenal run of this work at the Baldwin in 1884 and I think of no one who is capable of filling the part so satisfactorily as Mr. Stockwell. Another original creation of the same production is that of Abe Nathan by George Osborne, whose masterful work characterizes him the same finished artist in this that he is in everything he does. Adonis began its third week to a splendid house. The new specialties, which include the Robinson Crusoe dance, proved most attractive and amusing. Dixey received a bunch of magnificent chrysanthemums. There was much applause and everyone appeared happy.

Neil Burgess and co. closed a profitable engagement at the Bush with his play of the Widow Bedott. Natural Gas follows.

The attraction at the California is A Celebrated Case, in which the fine acting of Lewis Morrison as Jean Renaud is the feature of the performance. George W. Barnum plays Count de Morny, Edwin Steven A. Rouse, Florence Roberts Valentine and Rosabel Morrison Adrienne.

The Orpheum patrons still enjoy A Trip to Africa

The Tivoli gives Martha this week with the following people in the cast: Martha, Tellula Evans; Nancy, Carrie Godfrey; Lionel, Harry Gates; Plunket, M. Cornell. Trip to the Moon is in preparation for the holidays.

Items: Carrie Perkins, the merry little mountain maid of Adonis, has become a great favorite with the Baldwin audiences.—Robert Vernon is to be the business manager of the California co. in its forthcoming tour.—The Innes Promenade Concerts began Monday night at the Mechanics' Pavilion. The programme was very attractive. The band consisted of co. performers. There was a chorus of 100 voices. The soloists were Mme. Louise Pyk and Signor Roselli. A special feature was the Quadrille of All Nations.—On Friday evening at the California Theatre Stella Chase-Ainsworth makes her debut as Juliet, Lewis Morrison playing Romeo. During its interior tour of five weeks the California co.'s repertoire will consist of Held by the Enemy, Her Atonement, Blackmail and The Main Line.—May Irwin returns with the Boston Athenæum co. to the Bush during the holidays.—George Bell is the scenic artist of the Orpheum and his pictorial work is much admired.—The Carleton Opera co. is one of the Baldwin's coming attractions.—The Orpheum will fill in the time until the production of their Christmas piece with the Chimes of Normandy.—Maude Granger and several members of her co. returned from a Northern tour Monday. They may play the southern portion of the State also.—The Natural Gas co. appears at the Bush Street next week. James O'Neill is the next attraction at the Baldwin after Henry Adonis Dixey, opening on 26.—The Campanini Grand Operatic Concert season begins 12.

CHICAGO.

Maggie Mitchell tried a new play on us the past week. It is called The Little Sinner, and Howard P. Taylor is the author, and is undoubtedly The Big Sinner. The piece opens with a flock of geese on the stage and they flop off in all directions and the actors flop in, and during four acts they do nothing else but flop. It is about nothing at all worthy of mention, being Maggie Mitchell, as Ruby Beach, in love with a young man named Harry Stokes, who is also loved by a bad young person named Molly Pond. There is a rich city wooer, a good old father, and some minor characters. Ruby gets estranged from Harry by the machinations of Molly and the rich city chap consoles her for a while, but finally Molly gets the worst of it and two loving hearts beat as one again. It is very nearly the worst play of the season, and quite unworthy Miss Mitchell, who must be credited, however, with a certain sort of success in the leading part. Her engagement at Hooley's was a most prosperous one, This week, The Soggarth, a new Irish drama. Lost in New York 18.

The Bostonians had a splendid second week at the Grand. This week E. H. Sothern in The Highest Bidder.

Gorman's Spectacular Minstrels were not any better than most of their kind, and in some things much worse. This week and the following two McCaull's Opera co. in Bellman and Begum.

Maude Banks is to be credited with a fine performance of Joan of Arc, and the young actress has a future before her. The Columbia had good audiences every night, partly due no doubt to Manager Shelby's donation of a plot of ground at his California town, Shelbyville. This week the Dalys in Upside Down.

The Still Alarm, despite the poor work of Harry Lacy as the star, has drawn finely at McVicker's. The superb horses are a feature. It remains two more weeks. Henry Irving 26.

The Night Owls had a big week at the People's. This week Edmund Collier; Aladdin 19.

Newton Beers' Lost in London drew good audiences to the Academy. This week A Tin Soldier.

Myra Goodwin is at the Windsor this week in Philopene. Next week Rice's Evangeline.

Items: T. C. Howard, manager of Tale of Enchantment, has closed season and is now in town.—Charles Welles has organized The Cold Belt Comedy co. and opens at the Grand Opera House, Milwaukee, 13.—George B. Clark, John J. Pringle and Nellie Regan joined the Fuller Sisters' Comedy co 12, and C. H. Hafvy goes in advance.—William Tremain has organized an Uncle Tom's Cabin co. and opens at Holbart, Ind., 12.—O. R. Cromwell and Lois Clark have joined Louie Lord's co. out West —George Ober and Marie Haines joined the Myra Goodwin co. here. The co. has been reorganized, and George Montserratt and Lizzie Bickford have prominent parts.—Uncle Will French is in town on the lookout for something good.

LOUISVILLE.

Richard Mansfield in Dr. Jekyll and Mr. Hyde, A Parisian Romance and his own Monsieur crowded Macauley's at every performance. The first-named play excited the greatest interest. So much has already been said of Mr. Mansfield's wonderful personation that nothing remains to be said. This week Foster's Boston Ideals.

Charles Dickens, Jr., read selections from David Copperfield and Pickwick Papers at the Masonic 5 to a fair-sized audience. The Musical Club concert 6 brought out an immense assemblage of friends of the organization. Barry and Fay filled out the week to medium business in the face of bad weather. The three-handed reel continues to bring down the house.

At Harris' Miaco's Magic Talisman, an old-time pantomime, drew fair business This week Henry Chanfrau in Kit.

The Buckingham had an unusually good week with the Lily Clay Gaiety co. The burlesquing that concluded the bill was an undress affair of the most pronounced kind, and as such "caught on." Alice Townsend, the bright particular star of the co. is a Louisville girl.

Items: Ariel N. Barney is here representing Thomas W. Keene, who occupies the Masonic Theatre this week.—A number of Mansfield's co. witnessed the extra performance of Black Hussar by the Dunlap co. at the Masonic 4.—Manager John T. Macauley is a very sick man. He is threatened with pneumonia.—Louise Balfe and co. passed through Sunday, 4.—The Lily Clay co. jumped from St. Paul here, arriving only an hour before opening.—Joe Mack with his diamonds paid the city a flying visit during the week.—One of the papers recently referred to Thomas W. Keene's illness as "paralysis of the memory."—Members of the disbanded Barrett Circus, to the number of 100 or more, passed through during the week en route East.—The Ginger Snap co., which was to have filled the present week at the New Buck, has quietly given up the ghost. Manager Savage was fortunate in securing the Criterion Opera co. to fill the date made vacant.—Business good at the Grand Central this week. The Mauvilles, Bessie Morton McCoy and McKvay, Maggie Theiss and others.—A word should be said of the co. in support of Mr. Mansfield. It is admirable in every particular. But it is of Emma Sheridan words would fail, were an attempt made to pay tribute to her merit. This lady will yet be recognized as great among great American artistes.

ST. LOUIS.

The theatres are enjoying a lull that always comes before the holidays. The patronage is also affected by a revival in the Episcopal Church that is going on at the present time.

T. W. Keene at the Olympic last week did a fair business, but society was in sack-cloth and ashes, and the lower part of the house suffered in consequence. In Richelieu Mr. Keene did good work and it will stand comparison with renditions of the role by any tragic actor. Mr. Wheelock as DeMauprat was fine and Arthur Elliot gave a remarkable Baradas; it was one of the finest I ever witnessed. Richard III., Hamlet and Julius Caesar filled out the week. Eugene Moore, a capable actor, deserves praise for his work during the week. Anna Boyle and Constance Hamblin of the female support were good in everything.

Lost in New York, with a tank of water, played a fair engagement at the Grand last week. The local critics credited Carrie Swain's Cad the Tom Boy with furnishing the plot of the play. I must say that it seemed like a reminiscence while watching the plot unravel. Herrmann this week.

Mixed Pickles did a fine business at Pope's last week. It was the same comedy that relies on good acting instead of horse play to amuse the audience. J. B. Polk as Joseph Pickle brought to the character the same comedy that made his Phipps a prominent role in the Banker's Daughter. Julia Polk as Cherry Brown was good, the balance of the cast gave an even performance. Lights o' London this week. Two Johns next.

Our Angel at the People's last week did an excellent business. Lizzie Evans as the rough mountain girl was a decided improvement over her former work. The piano practice was a neat bit of comedy. Steve Corey, an excellent comedian, was encored on all his songs. W. C. Donaldson gave a manly performance of the rough Miner Jack Alice Weston had a neat morsel of light comedy, and as the stage-struck Rosanna, was a success. Mattie Vickers this week. Augustine Norvell next week.

Nobody's Claim at the Standard started last Sunday night with a packed house, and the business has kept apace during the week. There is something about the play that draws and that is sufficient for all concerned. Sadie Hasson as Madge was as sprightly as ever, and her marksmanship with the rifle caught the house. Harry Thompson gave a fair rendition of the heroic role, Ward Deveraux, and the powder burnt to the satisfaction of the gallery god. Reilly and Wood this week; Rentz-Santley next.

The two-headed girl still holds forth at the Museum. Wilburn's Opera co. are booked in Billee Taylor at the Bijou.

Items: It is with sadness that I have to chronicle the death, from pneumonia, of George Heuer, who was well known to all traveling managers. George was assistant treasurer of the Olympic for a number of years. He was treasurer at the Grand when last the house burned down. The time he was in the box office was at Pope's. G. W. Sammis, representing R. Mansfield, was here last week. The Harvard Quartette of a local minstrel co. appeared last week at the People's in Our Angel and scored a hit. The Goblins have retired from the stage before they started, and Miss Jessie Hatcher has joined the Bennett and Moulton Opera co.—John H. Warner, in advance of Herman, has strongly billed the town for his attraction.—C. O. Fennis, of the Lights o' London, is here; also A. T. Scammon, of the Two Johns.—R. J. Johnston, manager for Mande Atkins, ran in for a few days to secure talent in order to strengthen his co.—John Havlin, one of the lessees of Pope's, was here for a day last week. He says: "The business at Pope's is surprising and resident Manager Ollie Hagan has letters from a hundred first-class attractions that are anxious to book with him for next year. At the beginning of the season this house was put down as a Jonah. Now the news has gone abroad, spread by the MIRROR, and letters are coming in every day."

JERSEY CITY AND HOBOKEN.

At the Academy a good house greeted Harbor Lights 13 The play was splendidly mounted, the scenery being unusually fine. E. H. Vanderfelt and Helen Weathersby in the leading roles deserve special mention The rest of the co. was fair. Next week, James C. Roach in Dan Darcy.

HOBOKEN.

At Jacobs' Chris and Lena, with Peter Baker to the fore, drew a fair house 12. The audience showed themselves well pleased. The management of this house always displays excellent taste in furnishing a fine background to the stage pictures

Cronheim's opened this week to their usual good house. A very fine variety co. held the boards, and merited the applause so generously given them. Sandilands and Ruthden and the California Four were specially favored.

Items: Thomas R. Perry, manager for Peter Baker for a number of years, reports the business of the season as excellent.—George A. Beane, Jr., is tickled over the birth of an heir. His wife is sister to Manager Semon of Jacobs'.—Last Monday was John Hammond's birthday and things were very lively at the Germania in consequence.—Sheridan and Flynn do a very funny act at Cronheim's this week.—Treasurer Albert Schiller is one of the liveliest and fast becoming one of the best known men in the business. "Both hands up."

PITTSBURG.

Held by the Enemy was seen at the Grand Opera House during the entire of last week. The piece was cast about the same as when it was given in this city last season. Kiralfy's Lagardere this week, George S. Knight next.

The Shadows of a Great City continues to be a magnet in this city as was evidenced by the good sized audiences that nightly assembled at the Bijou last week. Oliver Doud Byron 19.

The Howard Athenæum co. is the best variety comb that has appeared thus far this season in this city. The Academy was packed at each performance. Gus Hill's co. this week. Four Tourists' comb. 19.

Her Atonement held the boards at Harris' for the week to good business. Corinne Opera co. 12. Muggs' Landing 19.

Items: Barnum's wonders, the Aztecs, are announced for this week at the Casino Museum.—Le Cocoon, the new magical act presented by Carl Hertz with the Howard co., was neatly done His other tricks were failures.—May Irwin became very indignant at the treatment she received from the gallery gods at the Academy 8, and refused to proceed with her performance until quiet was restored.—Manager Harry Williams and Joseph Speer, Esq., of this city, have purchased the Grand Central Rink property on Penn avenue. They will erect on it a handsome theatre.—A Tin Soldier will shortly be seen at the Bijou.—Mrs. Langtry comes to the Grand Opera House after the holidays.—"Dutch" Daly joins Harry Williams' travelling co. this week.—The Howard Athenæum co. opens in San Francisco Christmas Day.—The Irwin Sisters have signed a two years' contract with Rich and Harris.

BROOKLYN.

Business at the Park Theatre last week, Robert Mantell in Monbars being the attraction, was very good. Annie Pixley in The Deacon's Daughter drew a fair audience on Monday evening.

Mrs Langtry played to good attendance at the Brooklyn last week, As In a Looking Glass being the drama. The Dark Secret attracted excellent business on Monday evening.

A Parlor Match pleased the patrons of the Grand last week. It was the first presentation of the piece at this house The Hanlons in Le Voyage en Suisse opened to good business on Monday evening.

At the Criterion The Wages of Sin made one of the hits of the season. It was succeeded on Monday evening by The Cattle King.

At Hyde and Behman's the Early Birds filled the house on Monday evening.

ALABAMA.

BIRMINGHAM.

O'Brien's Opera House (F. P. O'Brien, manager): Devil's Auction 22 to heavy business; light matinee 3; good business at night. The play was a disappointment to our people. The scenery and spectacular effects were not up to that of previous seasons. The support far below the average. In fact the entire thing seems to be in its last stages. The excellent acting of Ignaccio Martinnetti and Edith Murilla by their clever stage movements won much favor. The specialties of the Salamonsky Brothers and Lorellos were good. Jeffreys Lewis in Forget-me-Not 5 and La Belle Russe 6 to good business but not what the excellent acting of Miss Lewis and entire co. desired. In spite of the extreme inclemency of the weather and the light advance sale the curtain rolled up on Clio 7 and to large audience. The ballets were the best ever brought here and the scenery fine. The earthquake scene brought forth rounds of applause.

Casino Variety (J. R. Brewer, manager): Opened with an entire change of people this week. The management continue to give a thoroughly enjoyable entertainment and reaps a well merited reward. Baby Ewing in her pleasing specialties deserves special mention.

Avondale Opera House (George Allen, manager): This house is closed. It is on account of the failure of attractions booked to put in appearance.

Items: The handsomest booth in the Rifles' fair now going on here is named Patti Rosa.—Manager O'Brien and assistant manager Ben. L. Theiss are in Montgomery. Ed. C. Crenshew, the gentlemanly treasurer at O'Brien's, has gone to Mobile for a few days.—Our people are enthusiastic over the fact that we are to have an Order of Elks.—Bennie Williams, who went with J. B. Polk co. temporarily to fill the vacancy made by Frank Bixby has returned to the city on 1 speaks in glowing terms of the treatment received by Mr. and Mrs. Polk and entire co.—Our newsdealers report heavy orders for Christmas MIRROR. There are 100 copies of THE MIRROR sold here weekly, besides a good subscription list.

MOBILE.

Theatre (J. Tannenbaum, manager): The Carleton Opera co. engagement 1-3 was very successful, the music-loving people turning out in full force. While this troupe contains no voice of great merit, still the entertainment afforded is such as to please all. Nanon, Erminie and The Merry War were presented. Evangeline 5, for the first time this season. Standing room only.

EUFAULA.

Shorter Opera House (E. Wiley Dickson, manager): Templeton Opera co. opened a two-nights' engagement 5 in Hernani and Mascotte. Good business.

Items: Judge Watson has changed his date from 11 to 15.—Manager Dickson reports business distressingly dull this season.

ARKANSAS.

LITTLE ROCK.

Capital Theatre (W. O. Thomas, manager): Lizzie Evans produced Fogg's Ferry to light house 2. Adelaide Randall and a light opera co. appeared 5 in The Bridal Trap 6 in Madame Boniface. Owing to the inclement weather business was small. Audience highly pleased with Miss Randall's singing. Sol Smith Russell gave two performances of Bewitched 7-8 to good business.

Items: Messrs. Callahan and Scott, of the Lizzie Evans co., say business was flourishing with them in Texas.—The veteran Gus Mortimer, of James and Wainwright co., was in the city 8. He appears here 13-14.

FORT SMITH.

Grand Opera House (George Tilles, manager): Jennie Holman in The Planter's Wife, Lady Audley's Secret, Rosedale and other plays, is drawing good houses at cut prices. The co. consists of a good band, supported by some very poor actors. James-Wainwright 12; Margaret Mather 14.

Items; Fred. Dixon, late of the New York Ideals, is preparing to give a performance of The Chimes of Normandy with home talent. Mr. Dixon is a man of great courage.—The stage carpenter of the Grand at a recent rehearsal fell from the rigging-loft to the stage, a distance of forty feet, and strange to say escaped with a few bruises.

CALIFORNIA.

SACRAMENTO.

New Metropolitan Theatre (H. S. Church, manager): Frank Mayo, supported by a most excellent co., produced Nordeck, Royal Guard and Davy Crockett 1-3 to small but appreciative audiences. This was no doubt caused by the miserable weather we have been having for the past week and the counter-attraction at the Clunie.

Clunie Opera House (H. S. Church, manager): M. B. Curtis in Caught in a Corner 2-3 to poor houses owing to the same cause heretofore mentioned. Mr. Curtis should surround himself with better support. Dixey in Adonis 26 7.

Item: The Natural Gas co. passed through 4 on their way to the Southern part of the State. They fill an engagement here on their return.

OAKLAND.

Oakland Theatre (Bert and Mothersole, managers): The Osbourne-Stockwell co. opened Nov. 28 to a good house, which continued through their engagement of four performances. They gave Shadows of a Great City and The Golden Giant. In the former L. R. Stockwell as Jim Farren did good work and was well matched by George Osbourne in the part of Abe Nathans. Hattie Moore and Miss Brandon were very acceptable in their parts, and Frank Mordaunt showed himself one of the best stock actors on this Coast. As the Golden Giant he was thoroughly at home, and received equally as much praise as Osbourne and Stockwell in their parts. James M. Ward and Carrie Clark Warde played The Red Fox 1-3 The play, written by Dan O'Connell, is a stirring drama of Irish life, introducing characteristic songs and sayings.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): So successful was the engagement of Margaret Mather 21 that the engagement was extended three nights and matinee 28-31, when Romeo and Juliet, As You Like It, Lady of Lyons and The Honeymoon were played to large houses. Miss Mather has every reason to be proud of her engagement here. Milnes Levick, Frederick Paulding and Mrs. Sol Smith came in for their share of applause. Among the co. are several familiar faces. Milton Nobles, 12; James O'Neill, 19, week each; California Theatre co. 26 28; Dixey, 29-31; Carleton Opera co., Jan. 2 10.

Item: George W. Wadleigh is arranging for the appearance of Henry E. Dixey here.

SAN JOSE.

California Theatre (C. J. Martin, manager): Osbourne and Stockwell's Alcazar co. Nov. 23-4 to good business. Shadows of a Great City and The Golden Giant were presented in a creditable manner. Gustavus Levick, supported by Celia Alsberg, played Hoodman Blind to a small audience 29 The co. was not strong. Emerson's Minstrels drew large business 3, matinee and evening, notwithstanding unfavorable weather. A fair performance was given.

Item: George Osbourne (George Gedge, Jr.), was married to Helen Mason, of the Alcazar co., in this city, on Thanksgiving Day.

COLORADO.

DENVER.

I don't comprehend the unsatisfactory results of Miss Maddern's visits to Denver. Her last, which closed Saturday night, 3, at the Tabor, though confined to four performances only, wasn't the success it should have been. Ruy Blas, the new achievement, was the first for the week at the Tabor, and, as usual, the house was crowded with dressy people who gave Emma Abbott a reception befitting her queenly appearance. Annandale, Pruette, Machelena and Broderick were in the cast. Kiralfy's Dolores week of 12.

At Music Hall, Smith's Bell Ringers, in connection with a Humpty Dumpty performance and the midgets, Commodore Foote and sister, are giving an entertainment. Business fair.

Items: Critic Hayward, of the *Republican*, says the opera was never written which Emma Abbott wouldn't attempt to sing. I agree with him and said so in a letter to THE MIRROR a year ago.—Miss Maddern and co. tarried in the city over Sunday.

CONNECTICUT.

HARTFORD.

Opera House (Jacobs and Proctor, managers): Sweatnam, Rice and Fagan packed the house to suffocation 5, giving the best minstrelsy performance seen here in many days. The costumes used in the overture and several acts were magnificent. This co. introduce a novelty in their street parade which is quite taking. they are preceded by three mounted trumpeters gorgeously uniformed. The Gold King played to meagre business 6 7; scarcely any notice was taken of the play by the local press. Rehan's Comedy co. to large audiences 8-10 in Love in Harness and Nancy and Co, Carrie Turner and A. S. Lipman in leading roles sustained their good reputations, while George Parker, of course, was inimitable in dude parts. What added greatly to the successful production of the plays was the elegant stage settings which Manager Pennoyer had taken special pains to prepare. Charles Daniels 12-14, Zozo 15-17.

NEW HAVEN.

Hyperion Theatre (G. B. Bunnell, manager): Sweatnam, Rice and Fagan's Minstrels in a well rounded, highly laughable performance appeared before a deservedly splendid paying house 6. At the invitation of Mr. Rice Yale's champion foot-ball team occupied a box and witnessed a burlesque on the Thanksgiving Yale-Harvard game. The returns were fair. Frank Daniels in Little Puck 15.

New Opera House (Horace Wall, manager): The Hanlons in New Fantasma 15 17.

Bunnell's Opera House: The Quaker's Child, with Katie Hart very pleasingly assuming the title role, entertained large audiences 6 7. Under the Gaslight was the drama that closed the week. Keep It Dark, under favorable auspices, opened on 12. Remained 13 14. Zitka 15-17 The marvels in Curio Hall are Barney the Juggler and Maxey the needle-eater.

Loomis' Temple of Music: Blind Tom gave a characteristic rehearsal before a sympathetic cluster 12.

SOUTH NORWALK.

Music Hall (J. M. Hoyt, manager): W. F. Bryant and co. in the musical comedy Keep It Dark 9 to a great run of business. Standing room only. The co. is an unusually good one.

NORWALK.

Opera House (Coolidge and Lockwood, managers): E. M. Gardiner's Zozo-Magic Queen co. 5 to a fine house. This is one of the first co.'s that attempted to put on the stage in this town a piece of this size, and they more than filled their bill. Their entertainment was good and gave general satisfaction.

BRIDGEPORT.

Opera House (E. V. Hawes, manager): Arthur Rehan co. in Love in Harness and Nancy and co 6-7; very light business Miss Adelaide Haight's benefit concert: large and refined audience. Great Pink Pearl and

Editha's Burglar 10 with matinee under the management of G. B. Bunnell; good business. Mrs. James Brown Potter 26.

Theatre Belknap (C. J. Belknap, manager): Starr's Opera co. 5 to fair business. P. S.—Zitka opened to big house; best of satisfaction.

NEW LONDON.

New London Opera House (J. A. Wilkinson, manager): Katie Hart in the Quaker Child 8-10; business very good and audiences well pleased.

MERIDEN.

Opera House (T. H. Delevan, manager): W. F. Bryant, supported by Lizzie Redmond, Julia Wilson and an excellent co. presented Keep It Dark; it is exceedingly funny. Cedric Hope and co. in Fitznoodle 10; the piece was well received.

WILLIMANTIC.

Opera House (S. F. Loomer manager): James C. Roach in Dan Darcy, under J. M. Hill's management 10, was a great success; business good.

DISTRICT OF COLUMBIA.

WASHINGTON.

The theatres were all well patronized last week. Lagardere was well put upon the stage at Albaugh's as far as the dancing and scenery was concerned. The co. has been with you too lately to tell you anything new about the play. This week Clara Morris in Renee, L'Article 47 and Alixe. Little Tycoon next.

Palmer's co. pleased large houses at the National in Jim the Penman. As a whole I do not think the co. compares at all with that seen here for the Fund benefit. This week the Mestayer-Vaughn co. in Check 44. Lotta follows in Pawn Ticket 210.

James H. Wallick in The Cattle King drew good houses to Harris'. This week Frances Bishop will appear in Muggs' Landing and Gyp. Next, Monroe and Rice in My Aunt Bridget. The Sheffer and Blakely co. at Kernan's, the Smith and Karl Comedy co. at Wonderland, which is being well patronized. The Burmeister-Peterson piano recital 7, and the Wilhelmj Club Concert 10, well patronized. Mendelssohn Quintette Club, assisted by Miss Annie Carpenter, at Congregational Church 16, two performances.

FLORIDA.

JACKSONVILLE.

Park Opera House (I. D. Burbridge, manager): MacCrillis Opera co. 5-8 in Beggar Student, Musketeers, Merry War and Francois, the Blue Stocking, to moderate houses. Chorus much above the average; acting spirited and fine costumes. The co. made a good impression. Templeton Opera co. 15-17.

GEORGIA.

AMERICUS.

Glover Opera House (G. W. Glover, manager): Florence Elmore appeared 6 in Lady Clancarty; or, Wedded and Woed. The audience, which was not laage, did not seem very enthusiastic.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): John F. Ward 2-3 to slim audiences. He is a fine comedian and should have better support. Marie Prescott 7-8 to full houses. This is her first visit here and she made many friends.

COLUMBUS.

Springer Opera House (Theodore M. Foley, manager): Florence Elmore 1-2 gave one matinee performance. Haverly's Minstrels came 3. Rice's Evangeline co. pleased a large audience 7. It is a superior co. to many of its class.

ATHENS.

Deupree Opera House (Crawford and Davis, managers): Louise Balfe in sterling emotional play Dagmar 7. Very good house considering weather. Audience pleased.

MACON.

Academy of Music (H. Horne, manager): Florence Elmore in Lady Clancarty 5; poor performance; small house. A crowded house greeted Rice's Evangeline 8. The pretty girls, good singing and handsome costumes completely won the audience.

ATLANTA.

De Give's Opera House (L. De Give, manager): Clio 5-6 was one of the best spectacular performances ever given in Atlanta. The scenery, ballet and acting were all good. Both nights and matinee drew full houses. Emma Hahn, assisted by Constantin Sternberg and other local talent, made her professional debut as a pianist 7, to small but appreciative audience. Her playing betrayed an undoubted talent, which in time will bring her prominence in the musical world. Jeffreys Lewis, supported by an excellent co. appeared 8 in Forget-Me-Not, 9 La Belle Russe and 10 A Desperate Game to light business, for which the weather was responsible. She was seen at her best as Geraldine Calthorpe in La Belle Russe. In the role of the reckless abandoned woman Miss Lewis has no equal.

ILLINOIS.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Mattie Vickers was welcomed by a large and thoroughly sympathetic audience in Gaylor's comedy, Jacquine, 3. She is ably supported by a clever comedian, Charles Rogers. The support throughout was good. J. K. Emmet was greeted by a S.R.O. audience 5. Joe has lost none of his hold on our people. Edmund Collier in Metamora and Jack Cade to light business 7-8. Clay Clement and Mattie Marshall deserve much credit for their support.

Item: Our genial friend, James Wingfield, is in the city making arrangements for the appearance of Neuville's Boy Tramp co., and reports business first-class.

KANKAKEE.

Arcade Opera House (H. C. Clarke, manager): Frances Bishop in Muggs' Landing 3. Standing room only; audience delighted. Hyde's Specialty co. 5; good business.

BLOOMINGTON.

Durley Theatre (Tillotson and Fell, managers): Edmund Collier 5-6; poor business. Skipped by the Light of the Moon, by Fowler and Warmington's co., 7; fair business. Daly's co. in Upside Down 9-10; splendid business.

Opera House (A. St. Lorenz, manager): Reopened in Boy Tramp 7; fair audience. Next week, Frank Cotton and Fuller Sisters' comb. at cheap prices.

MOLINE.

Wagner Opera House (Louis Fritz, manager): A large audience greeted the Human Nature co. 6. Clara Louise Kellogg was booked to appear 1, but owing to ill health her engagement was cancelled. Aiden Benedict in Monte Cristo 5; Pair of Kids 12.

ROCKFORD.

Opera House (C. C. Jones, manager): Winnett's Great Wrong co. 3. Stormy night; small house. Two Johns 7; fair house. My Geraldine 19, Dalys 22, Mattie Vickers 23.

OTTAWA.

Sherwood's Opera House (F. A. Sherwood, manager): Wilson and Rankin's Minstrels 5 to a large and well-pleased audience. A large and fashionable audience greeted Clara Louise Kellogg 8. Booked for 14 Daniel Sully as Daddy Nolan.

STREATOR.

Plumb Opera House (J. E. Williams, manager): Sisson and Cawthorne's Little Nugget Comedy co. played to a crowded house 5. The co. is very stron in comedy, situarions and specialties, and kept the house in a continuous roar. Scenery good. Skipped by the Light of the Moon co. 8. Good co. and a large house.

DECATUR.

Smith's Opera House (F. W. Haines, manager): The Brigand Queen 2; small business. Harrigan's Tourists 6 gave a very ordinary show to good business. The Dalys in Upside Down 8; big business.

JOLIET.

Opera House (R. L. Allen, manager): Little Nugget Comedy co. 6; good business; their second appearance here this season. This time Josie Sisson was in the leading role, representing Little Nugget in fine style. H. S. Cawthorne as Barney O'Brady, Oscar Sisson as Billy Simpkins and Joe Cawthorne as J. Kumper, a musical German who is always rattled, were excellent in their respective parts. One of the principal features was the singing by a male quartette, the audience showing their appreciation by repeated encores. Romany Rye, 17; Goodrich co. 19-24; Mattie Vickrs, 26 27; Michael Strogoff, 29.

PEORIA.

The Grand (Lem H. Wiley, manager): Kellar to very large receipts 6 7. Edmund Collier 9-10; fair-sized audience; performance splendid. Bostonians in Fatinitza and the Poacher 12-13. Every seat taken for both performances. Co. first-class and made a lasting impression here. Agnes Huntington is a prime favorite, as is Marie Store with our theatre-goers, and flowers were sent up to the stage by their admirers. Fanny Davenport's Fedora 14.

Item: George W. Jones assumes the management of Kellar from 19.

AURORA.

Coulter Opera House (Northam and Beaupre, managers): Stewart's Two Johns 5 played to packed house. Their gags are the same ones they got off here five years ago, and are very "hairy." Although the play is the worst kind of trash it seems to take with the masses. Skipped by the Light of the Moon co. had a big audience 9, and kept the house in a roar. They are as lively as ever. West Side, 16; Hermann, 20; Mattie Vickers, 21-2.

QUINCY.

Opera House (Dr. P. A. Marks, manager): The Brigand Queen came 5 to good business. A more disgusted audience never left our theatre. Bostonian Opera co., 14; Cora Tanner Alone in London, 15; Benedict's Monte Cristo, 17; Passion's Slave, 20; Pat Rooney, 24; C. T. Ellis, 27-8.

INDIANA.

KOKOMO.

Opera House (Howard E. Henderson, manager): Mme. Neuville in The Boy Tramp 1; top-heavy house. Hardy and Young's Bad Boy co., after giving a poor performance to a slim house, closed the engagement 3. The ethereal fellow in white had failed to materialize for the past five weeks. Michael Strogoff 19; Thomas-Gage-Lloyd co. 20-1; Hart's Comedy co. 26 31.

ELKHART.

Bucklen's Opera House (J. L. Brodrick, manager): Salsbury's Troubadours 5; gave better satisfaction than ever before in their new play, The Humming-Bird. Maggie Mitchell 19.

TERRE HAUTE.

Opera House (Wilson Naylor, manager): Sheffer and Blakely Specialty co. 5; splendid performance before a large audience. Robert Downing as the Gladiator drew a good house 6; the co., scenery and costumes were excellent. The Dalys appeared 7 in Upside Down and kept a large audience hilarious throughout the performance.

MICHIGAN CITY.

Opera House (Weiler and Leist, managers): The Wilson and Rankin Minstrels played a one-night stand here 6 to crowded house, giving excellent satisfaction.

VALPARAISO.

Grand Opera House (A. F. Heineman, manager): Sisson and Cawthorne's Little Nugget co. came 6 to large business. The comedy sparkles with lively dialogues, original ideas, thrilling situations and new stage effects, and abounds with catchy music. The piece made a big hit, and kept the house in a roar until the curtain dropped. Freeman's U. T. C. co. 16-17; Romany Rye 20; Mattie Vickers' co. 28-9.

FORT WAYNE.

The attendance at our theatres shows a decided increase since the weather has begun to grow cold and disagreeable without. At the Masonic Temple 6 the Lights o' London drew an audience which filled every seat in the house. The production was in every way artistic and praiseworthy. The Soggarth succeeded in attracting a house of fair proportions 8. Without exception The Soggarth, for exquisite scenic display, was the finest ever put upon the Temple stage, some of the sets being marvels of beauty. Little Nugget did a fairly profitable business 10. Salsbury's Troubadours 16.

CRAWFORDSVILLE.

Music Hall (Leslie Davis, manager): Daly's Upside Down 6 to a good audience in fine humor. The ever-popular J. K. Emmet 7 to an audience well-pleased, and Harrigan's Double Hibernian co. Irish-American Tourists 9; only fair crowd.

SOUTH BEND.

Good's Opera House (J. V. Farrar, manager): Hart's Comedy co. played to good houses one week, 5-10. Irene Worrell 12-17. Baldwin Opera co. 19-24.

Turner Hall: The Hart Comedy co. gave a Sunday night's entertainment 11 to a large audience.

IOWA.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): A Pair of Kids drew a good house 5. The play has been produced here before and has lost none of its old-time charm as was demonstrated by the enthusiastic manner in which it was received.

DES MOINES.

Grand Opera House (W. W. Moore, manager): Campanini Operatic Concert co. in a concert programme and third act from Faust to fair-sized and fashionable audience.

Opera House (William Foster, manager): The Scorer and Willard co. in Eloped and Frolics to fair business 2-3. Ezra F. Kendall delighted a large and enthusiastic audience with his Pair of Kids.

DAVENPORT.

Burtis Opera House (A. C. Man and Co., managers): Hyde's Specialty co. 2; good house; performance up to standard. Mrs. Tom Thumb 3, matinee and evening. Houses light; due in part to heavy rain. Human Nature co. 7; fair house; poor entertainment.

IOWA CITY.

Opera House (J. N. Coldren, manager): Human Nature drew a large house 8; good satisfaction.

BURLINGTON.

Grand Opera House (John C. Minton, manager): Charles L Andrews' Michael Strogoff co. gave an effective presentation of the well-known spectacle 5 to a large and well-satisfied audience. Scenic effects excellent and co. in the main adequately strong and well balanced. The Brigand Queen, a spectacular affair of the Black Crook order, was given in a crude and amateurish manner by a co. which has been wandering around this section in a demoralized and disorganized condition for the past few weeks. According to the accounts given by the members of the co it has been having dreadful hard luck ever since the season opened. An audience of fairly good proportions witnessed the performance here. The Count and Countess Magri 10, matinee and evening; performances to good houses.

KANSAS.

WICHITA.

Crawford's Opera House (L. M. Crawford, manager): The Clair Patee co. held the boards 1-3, producing Queena two nights and A Bitter Wrong; or, Jim the Penman, on the other. I did not attend, but understand the entertainments given were poor and attendance light. Alone in London did fair business 6. The special scenery carried by this co. was much admired, and the co. is fair throughout.

Items: The McGibeny Family gave two concerts at the M. E. Church 6-7, which were well attended.—Arrangements are partly made for the appearance of the Emma Abbott co. at the Crawford the latter part of next week.—Fogg's Ferry at the Museum and A Match for a King at the Main Street are drawing well this week.—J. A. Ask has assumed the management of the Garfield Opera House. He was at one time manager of the Turner Opera House in this city, and promises to give us some good attractions this Winter.

ATCHISON.

Price's Opera House (L. M. Crawford, manager): Alone in London 5; good house performance excellent. Cora Tanner is an accomplished actress, and in the part of Annie Meadows was very fine. She was very ably supported by C. C. Craig as Richard Redcliffe and a good co. throughout.

PARSONS.

Opera House (L. L. Baird, manager): Cold Day co. 15. Cora Van Tassel in Hidden Hand 21.

Note: The McGibeny Family gave a concert for the benefit of the Amateur Band 13.

LAWRENCE.

Opera House (J. D. Bowersock, proprietor): Louis James 7 to a fine house in Virginius. The verdict of our people is: The finest performance ever witnessed in this city. This was the first appearance of this strong comb., and the large audience was very appreciative and enthusiastic. Miss Wainwright as Virginia was excellent, and the support was up to the standard.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Louis James and Marie Wainwright, supported by a fair co., in Hamlet, 8. Mr. James as Hamlet strengthened the favorable impression made last season, while Miss Wainwright as Ophelia completely captured the audience. Best performance of the season. Advanced prices kept a great many away that would have otherwise attended. Cora Van Tassel 20; Alvin Joslin 21; Bell-Ringers of St. Paul 26.

New Theatre: The Old McDonald Hall, which has not been used for theatrical purposes since the Opera House was built, will hereafter be known as the Main Street Theatre. A new stage, gallery and scenery have been put in. The seating capacity is about 500. Standard dramas will be presented by a stock co. Nichols and Gants are the proprietors and B. F. Nichols, manager. With popular prices, excellent location and a first-class co., there is no reason why the venture should not be successful.

TOPEKA.

Grand Opera House (George C. Brooks, manager): Murray and Murphy in Irish Visitors 3; full house. The performance was received with very great satisfaction and applause. Addie Boos as Mrs. Gilhooly acted in excellent spirit, and was rapturously encored in her cornet solo. Marie Louise Day made a hit as Dorothy. Week of 5, a sort of G. A. R. entertainment called The Lost Dutchman, or something or other of something else—no matter what, was billed to hold out. The thing was not well managed, although there were a number of really good local people in it. Mr. Devendorf, the star, Dutchman and manager, fell the first night and injured himself so severely that the rest of the week was cancelled.

Crawford's Opera House (L. M. Crawford, manager): Cora Tanner in Alone in London 7. The house was really a big one financially, as many of the usual deadheads which are seen at weaker attractions found the door too "cold." The audience was very sympathetic.

KENTUCKY.

OWENSBORO.

Opera House (R. M. Conway, manager): Florence Bindley 5-7 to good house, presenting Excitement. It is a light, airy comedy, full of sparkling situations. It was presented very creditably. Miss Bindley is a charming soubrette actress and shows some talent in emotional parts. The support is very good, though not quite strong enough to undertake the drama or heavy emotional parts.

MAINE.

PORTLAND.

The appearance of Janauschek, although in such a dismal melodrama as Guy Mannering was welcomed by a big audience 7, and her Meg Merrilies was most enthusiastically applauded. The support was not up to the requirements of the piece. Although the Two Orphans has been played here time and time again, the drawing power of the drama with Kate Claxton in her original creation of Louise, certainly has not lost its hold on our theatre-going public, and the audiences 9 and 10 were large and appreciative, too. Charles Stevenson's Jacques was a feature of the performance and the co. throughout were superior people while the stage properties and effects were in strict keeping with the requirements of the production.

Park Garden: Seymour and Stratton's co. in a round of popular dramas, among them The Danites, May Blossom, Convict's Daughter and Ticket-of-Leave Man being most prominent have done a good business at this house 5 and week.

Items: Kate Claxton enjoined Seymour and Stratton's co. from playing Two Orphans which they advertised for 9.—Knowlton goes back to variety next week. He deserves success, and his indomitable pluck ought to bring him to the front. The managerial staff at the theatre is courteousness personified.

BIDDEFORD.

City Opera House (Fred. Yates, manager): Mme Janauschek as Meg Merrilies 8; large and fashionable audience. Burton-Burke's Minstrels 10; standing room only. A Grass Widow 24; Hi Henry's Minstrels 26.

MARYLAND.

HAGERSTOWN.

Academy of Music (Hoffman and Ulrich, managers): Sallie Hinton opened a week's engagement 14 to very small audience. Booked: John S. Clarke 17, Hettie Bernard Chase 26, Arizona Joe 29.

FREDERICK.

Opera House (Jacob Schmidt, manager); Hungarian Quartette 9, to crowded house.

MASSACHUSETTS.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Kate Claxton played to a well filled house 6, which manifested as much interest in the strong situations of The Two Orphans as was displayed a dozen years ago. A large and sympathetic audience witnessed Rudolph 8. In spite of rain, Keep It Dark did a good business 10. Frank Daniels 17; Atkinson and Cook's co. 26-31.

Musee: Healy's Variety co. gave excellent satisfaction to audiences of fair proportion, 5-10. This week Louise Pomeroy. Ethel Tucker next.

Somewhat Short: Jim Coakley, the well-known bill poster, is a happy father. It has been whispered that the new arrival is to be called Edwin Booth Perkins Coakley.—The choice repertoire of Henry's Theatre co. at Ware last week included Hazel Kirke and Streets of New York.—The local Elks promise the grandest ball of the season Washington's Birthday.—J. C. Lewis, who is accused of play-piracy by Frank Jones, is well remembered here. Some three years ago he brought Mr. Jones and Miss Montague, who were then playing an extensive repertoire at cheap prices, to this city, but before the engagement closed skipped out, leaving the party high and dry. Si Perkins was then only a sketch used for a curtain-raiser.—George S. Knight was tendered an informal reception at the Haynes after his performance here 8, by the Elks.—J. H Decker and S. P. Cox were in town last week in the interests of McNish, Johnson and Slavin and Frank Daniels.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): The B. and M. Opera co. played the biggest kind of an engagement last half of the week, appearing in Robert Macaire, Bohemian Girl and Fantine to overflowing houses. All the operas were well presented, staged and costumed, the whole showing improvement over former seasons.

Items: Manager Bradstreet recently suffered a severe foot wound from stepping on broken glass, necessitating the aid of crutches in walking.—Kate Claxton 19.—Jessie Hatcher made her first appearance with the B. and M. co. at the Saturday matinee, singing Rosamond in Robert Macaire. Miss Hatcher, who will hereafter sing the leading roles with this co. in place of Miss Eissing, comes highly recommended for good work done in many of the Western cities, and is a valuable addition to Manager Baker's forces. She is piquant and pretty, with a good voice of fair register, and made an excellent impression in our city.

AMESBURY.

New Opera House (C. W. Currier, manager): Atkinson and Cook Dramatic co. Nov. 28 3; a full week of good business. Vincent and Parsloe in A Grass Widow 7; good hit; fair house. Mme. Janauschek in Meg Merrilies 12; Kate Claxton in Two Orphans 15.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Burton and Burke's Minstrels, under the local management of W. A. Noyes and Co., 5-7, four performances to packed houses. They gave a first-class performance, Prof. Burton's Dog Circus being the best act of its kind ever seen here. Thatcher, Primrose and West's Minstrels 23; Grass Widow 28.

NEW BEDFORD.

Opera House (John S. Moulton, manager): A Grass Widow 6. Banker's Daughter 14.

People's Theatre (William E. White, manager): The Beane-Gilday troupe did an excellent business five days last week. Fanny Beane's dancing has many imitators but no equals. Charles Gilday has only to look at an audience to set the people in a roar.

Items: Manager Frank C. Bancroft left the city 9 to attend a meeting of the Grand Lodge of Elks in New York. Hon. Morgan Rotch, a prominent Elk and one of the Opera House stockholders, was elected Mayor last week for the fourth consecutive time.—Louise Eissing's case was continued at the Police Court from 5-12. She claims $148 salary from the B. and M. Opera co., from which she was discharged without notice two weeks since.

HOLYOKE.

Opera House (Chase Brothers, managers): Zozo 7; fair house. That clever comedian George H. Adams as Knowall and Toma Hanlon as Rhododendron, easily carried off the house. The military drill and march were excellent. Keep It Dark thoroughly convulsed a large audience 9 and enabled W. T. Bryant to score a most emphatic hit. Julia Wilson looked even more pretty than usual and made many of us think of the days when we so generously applauded her as Tot in Josh Whitcomb. Very even supporting co. McN., J. and S. Minstrels 10, despite severe rainstorm, drew a good house and gave the best of satisfaction. The acts of Fox and Van Aucken and the Silbons were new and deserving of all praise. Atkinson and Cook's Stock co. this week; Tony Denier 20; Zitka 24; Bennett and Moulton Opera co. 26, week.

Picked Up: George H. Adams and Toma Hanlon are to star next season in She, Him and Her. How about that threat, Giddy Gusher?—During the recent engagement of the Zozo co. in Cincinnati George H Adams was presented by Manager Joseph Frank with a very handsome Elk badge containing seventeen diamonds and twelve rubies. The presentation was made at a matinee performance, which went on as usual until the young lady who represents the St. Jacob's Oil advertisement throws off her cloak. The cue was given, off came the cloak, but instead of its usual occupant stood a prominent newspaper man of that city who had been selected to make the speech. Adams thinks he turned all the original colors and many of their combinations. The badge is truly a beauty.—Keep It Dark made such a hit here that it was unmistakably rebooked for Feb. 6.—Charles Fox, of Fox and Van Aucken, leaves the McNish Minstrels in two weeks to join the Keep It Dark co., of which he is part owner, and in which his charming wife, Julia Wilson, appears.—At the close of the present season the firm of McNish, Johnson and Slavin will be dissolved. Messrs. Johnson and Slavin will join forces, and put a fine troupe on the road under the management of that able controller, Kit Clarke.—Lizzie Daly is, I am glad to hear, making quite a hit in a new specialty with the Howard Athenæum co.—Frank F. Holland left the Helene Adell co. in Salem 10, and joined Kittie Rhoades in Pittston, Pa., 12 for the balance of the season.—A 12 pound daughter was born to W. D. Chase on November 29.

LOWELL.

Music Hall (A. V. Partridge, proprietor): Under the Gaslight, with Gus Phillips, Alice Crowther and Nellie Sandford in the cast, drew well 5-7. James Conner Roach's return visit 8 brought out a large audience. A Grass Widow, 9 is not worth the space to say that it is silly. Kate Claxton 17.

Items: Stoddard lectures on the Pyrenees 15.—The Musee is doing a rushing business.

LYNN.

Music Hall (James F. Rock, manager): J. Clinton Hall in Ranch 10 to good business 10.

Items: Frank Beane, leader of the orchestra at Roscoe's Amphitheatre, San Francisco, is paying a short visit to his home in this city. Manager Rock's father passed away last Tuesday after a long illness, aged 65.—The Lynn *Transcript* has resumed publication.—The Ideal Banjo Quartette appeared to a good house in the People's Course last Sunday night.—Kate Claxton is the attraction for Christmas at Music Hall.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager). Lotta, who came 6 in Pawn-ticket No. 210, was the only attraction last week. It did not seem to greatly please the audience. The co. is composed of good material. Bennett and Moulton's Opera co. 12-17. They are advertised to appear three times in Robert Macaire; or, The Two Thieves.

WORCESTER.

Theatre (Charles Wilkinson, manager): Zozo for three nights was the only attraction the past week. Business was fairly good. Evans and Hoey's Parlor Match 16 17. The sensation of the season will be the revival of Uncle Tom's Cabin by the Wilkinsons, supported by J. F. Crossen's Banker's Daughter co. The opening will take place 22. The piece will be on one or two weeks.

FITCHBURG.

Whitney's Opera House (J. W. Ogden, manager): Parsloe and Vincent's co. presented A Grass Widow 10 to fairly good business.

MILFORD

Music Hall (H. E. Morgan, manager): Miller and Hall's Dramatic comb. played Ranch 10 to a large and well-pleased audience 10. They scored a decided success and could return to good business.

Item: John C. Knapp, general contracting agent for Hi Henry's Minstrels, was in town 7; the co. come 14.

BROCKTON.

City Theatre (W. W. Cross, manager): Lotta in Pawn-ticket No 210 played to a full house 5. Her support is the finest she has had for years. Messrs. Howson, Hague and Boniface deserve special mention for their good work. Ranch 10 was presented by Hall and Miller's co. to fair house 7 and gave satisfaction. Charles T. Parsloe in A Grass Widow 16.

Items: Manager Buckley, of the Dan Darcy co., was in town for a few hours last week.—Frank Murray, the genial advance agent of Charles T. Parsloe, made numerous friends during his brief stay here.

MICHIGAN.

DETROIT.

At the Detroit Opera House W. J. Scanlan was the attraction the entire week. As on his former visit here he succeeded in packing the house at every performance. The plays presented were Shane-na-Lawn, The Irish Minstrel and Friend and Foe. The co. supporting Scanlan calls for no special mention with the exception of the star's sister, who played the part of the Irish girl. This week Salsbury's Troubadours (without Salsbury) appear the first half of the week, followed by Hoodman Blind. At White's The Soggarth the first half of the week, a new play by George Darrell, the Australian playwright, was presented to good houses. The latter part of the week was devoted to Gypsy Baron; packed houses. This week the first half On the Rio Grande and the latter half On the Frontier.

At Whitney's Grand Opera House Frances Bishop was the attraction the entire week giving nine performances, of which five were of Muggs' Landing and four of Little Gyp, her latest play. The attraction was sufficient to crowd the house at each performance. This week Frank I. Frayne in Mardo the Hunter.

At the Casino Theatre McCarthy and McCall's co. in True Irish Hearts was the attraction the entire week. This play is the same sort as The Ivy Leaf. This week Lottie Church's co. will occupy the house.

Wonderland is still drawing crowded houses as usual.

Items: Signor Taglien, of the Gypsy Baron co., is an old Detroit boy, well known here as George Tayler. He was formerly a dry-goods clerk here, but having had some money left him went to Italy.—Detroiters are pleased to learn of the success that Phoebe Russell has made in the Royalty of Love at Daly's. Miss Russell is a native of Detroit.

KALAMAZOO.

Academy of Music (J. W. Slocum, manager): Charles Erin Verner in Shamus O'Brien 5 gave a satisfactory performance to a good house. Salsbury's Troubadours in their new play entitled The Humming Bird 6 had fair house. On the Rio Grande 10 had only fair house.

Opera House (F. H. Chase, manager): Boston Opera co. have had fair houses for past week.

JACKSON.

Hibbard Opera House (Z. W. Waldron, manager): Lottie Church Dramatic co. closed a successful week's engagement 3. Conried's English Opera co. gave The Gypsy Baron 6 to a large and well pleased audience. On the Rio Grande drew a light house 7.

PORT HURON.

City Opera House (L. A. Sherman, manager): Roland Reed in Humbug to a full house 7. Mr Reed and Annie Lewis were called before the curtain at the end of each act.

GRAND RAPIDS.

Powers' Opera House (George H. Powers, manager). An audience nearly as large as it was merry attended Wilson and Rankin's performance 7. George Wilson said many new things in his old way; Schoolcraft and Coes repeated their ancient but always entertaining specialty, while the singing and dancing was good, especially the Adonis clog, which was cleverly arranged and executed. On the Rio Grande was given 8, and proved a pleasant surprise. Business poor. Salsbury's Troubadours (without Salsbury) 9-10. The Humming Bird was put on both nights and proved to be a skit. Nellie McHenry danced, sang and romped as successfully as when she was only half her present age, and the rest of the co. filled in fairly well. Ivy Leaf 16 17. Conried Opera co. 19-20, Joe Murphy 21.

Redmond's Grand (C. H. Garwood, manager): N. S. Wood has played Waifs of New York to very large business. The scenery and mechanical effects are good and catch the audience. Alice Harrison 12, week.

BAY CITY.

Grand Opera House (Clay, Buckley and Powers, managers): Charles Erin Verner in Shamus O'Brien to good house 7. The co. made a decided hit and have been persuaded to make a return date 10. The Apollo Club of local fame gave a concert, assisted by Mrs. Mary E. Tilden, of Detroit, who gave several renditions in a fine contralto voice, also assisted by the Detroit Philharmonic Club. Wilson and Rankin's Minstrels 9. Conried Opera co. 14-15.

BATTLE CREEK.

Hamblin's Opera House (J. W. Slocum, manager): Charles E. Verner in Shamus O'Brien 6 to fair and well pleased house. Salsbury's Troubadours 7 to the largest house of the season.

ANN ARBOR.

Opera House (A. J. Sawyer, manager): Roland Reed played a successful return engagement 5. Conried's Gypsy Baron greeted by a large audience 7.

LANSING.

Opera House (M J. Buck, manager): Gypsy Baron 5. Largest and most fashionable audience of the season. All delighted with Laura Bellini.

FLINT.

Music Hall (H. E. Thayer, manager): Roland Reed 6 to a large house and fine performance.

EAST SAGINAW.

Academy of Music (Clay, Powers and Buckley, managers: The Philharmonic Society of this city gave their initial concert 7 to a packed house. The work selected for the occasion was Mendelssohn's Forty second Psalm, a general favorite with choral societies, and was very creditably rendered. C. E. Verner, in Shamus O'Brien played a season of two nights, 8-9, to excellent business. The play was put on in good shape, and Mr. Verner as Shamus made himself very popular by his fine acting.

MINNESOTA.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Lilian Olcott and a splendid co. presented Theodora 2 and Ingomar 3 to a thoroughly delighted audience. Miss Olcott is a perfect Theodora. Mr J. M. Colville, her leading support, possesses all the qualities which make up a good actor; in fact, her whole co. is first-class. An alleged co. of actors calling themselves the Stetson's Uncle Tom's Double (Triangular) co. inflicted themselves on us, poor denizens, 28, to a very small house, and which the same was much larger than they deserved. Next, Lost in London 17.

Item: Robert Downing, together with some of his co., visited our State Prison last Sunday, and gave the convicts an entertainment which they will long remember. Besides the selections of Mr. Downing and the rest, they were talked to in a serious mood by the new gladiator on the waywardness of life. Mr. Downing gave them some sound advice.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Joseph Murphy 5-10 in Kerry Gow, Shaun Rhue, The Donagh, drawing good houses. Mr. Murphy is very pleasing and entertaining in his roles, and kept his audience in good humor all the time. He plays Irish comedy in a neat enjoyable manner. Stella Teuton is a very prepossessing and clever actress, playing her roles commendably. Ella Baker is also a bright little artiste. The co. is good and well chosen, giving a neat performance throughout. Lilian Olcott in Theodora 12-17.

Olympic Theatre (Edwin P. Hilton, manager): Attraction 5-10. The Three Golden Horseshoes Female comb., presenting a good bill, a good olio, drawing a very fair week's business. Market Hall 5: Thomas Nast gave one of his artistic entertainments to a large and well-pleased audience.

MINNEAPOLIS.

Hennepin Avenue Theatre (E. F. Richards, manager): Rag Baby, week of Dec. 5, to large and delighted houses. Charley Reed is and is not as good a "sport" as Frank Daniels. His make-ups and general manner are fully as effective; but we miss some of Daniels' inimitable gestures and facial expressions. The rest of the co., with the exception of Albert Riddle, who is a very good Tony Jay, are commonplace actors, but work harmoniously. Georgie Parker as Venus attracted attention by her dancing.

Grand Opera House (J. F. Conklin, manager): Lilian Olcott 5 10 in Theodora. Miss Olcott's impersonation of the abandoned empress is so vivid that her auditors are shocked rather than pleased. Minneapolis theatre-goers are not yet educated up (or down) to an appreciation of such realism. Her Theodora may be a work of art; but it is not pleasant to look upon. Milton Rainford was a good Justinian. Rest of the co. fair; scenery and settings handsome.

DULUTH.

Grand Opera House (John T. Condon, manager): During the past week W. H. Foster's Boston Ideals gave four performances to full houses. The Bohemian Girl was given 5, Daughter of the Regiment 6, Martha 7 (matinee) and Carmen (evening), the two latter being received most favorably. Zelie de Lussan created quite a furore in the title role of Carmen, her voice being charmingly fresh and clear, her rendition intelligent and spirited and her acting good. Ida Klein made an acceptable Lady Harriet in Martha, her acting being fair and her singing especially fine. Both prima donnas made an excellent impression and their performances formed the staple talk of the city. W. H. Clark's fine basso is as round and full of timbre as ever. Miss Campbell's performances were creditable, and the same may be said of Miss Avery, who, however, might throw just a trifle more spirit into her acting.

Item: A writ of attachment was served here at the suit of the Bostonians against Manager Foster, of the Ideals, to collect $200 royalty due on the Daughter of the Regiment. The matter was adjusted amicably.

MISSISSIPPI.

JACKSON.

Robinson's Opera House (Dreyfus and Evans, managers): Redmund-Barry played Renee 2-3. Good house first night, but only to inclement weather only a small audience second night. Katie Putnam 21, McIntyre and Heath 28.

VICKSBURG.

Opera House (Piazza and Botto, proprietors): George A. Mile played here to an appreciative but not a large audience as Hamlet 3, Richelieu 6. He is a good deal overrated, and ought certainly go back to the pulpit. However, some parts of his acting were good, and the audience gave deserved applause.

MISSOURI.

SEDALIA.

Opera House (H. W. Wood, manager): A large and thoroughly satisfied audience was present at Murray and Murphy's engagement in Our Irish Visitors 6. Marie Day as Dorothy won the reputation for a sweet singer. An all-round felicitous spirit pervaded throughout the evening, to which the co.'s orchestra added by playing a number of pretty medleys containing popular and favorite airs. Halladay's Colored Minstrels fared satisfactorily 10. John G. Magle has represented Colonel Sinn's Alone in London impressionably for 13.

MOBERLY.

Apgar's Opera House (C. P. Apgar, lessee): John Thompson 3; small house. Murray and Murphy in Our Irish Visitors 9; packed house. Owing to a wreck on the Missouri Pacific Railway the co. did not arrive until 7:30 P. M., but the curtain went up at 8:30 with everything in shape.

Hegarty's New Opera House (C. E. Craig, manager): Hopper and Hall's Double Comedy co. played One Man Among a Million, 7-8, to small houses.

SPRINGFIELD.

Mansfield Opera House (Charles E. Dubbs, manager): Rusco and Swift's U. T. C. co. appeared to a packed house. Halliday's Georgia Minstrels 7; good business. The advance sale for Louis James in Virginius 10 has exceeded by far any other this season. Andre's Alpine Choir 12.

NEBRASKA.

OMAHA.

Opera House (Thomas F. Boyd, manager): The attendance and enthusiasm were well sustained to the close of Fanny Davenport's engagement 3. Dolores held the boards 5-10, drawing good houses nightly. The spectacular and scenic effects are excellent. Newton Gotthold and John Malone are deserving of special praise, balance of co. poor. The piece needs a better leading lady. J. B. Polk 16-17, Lilian Olcott 20-22, Bostonians 21 4.

Grand Opera House: National Opera co. 15-17, Lights o' London 23 4.

Peoples: Frank Lindon; good business, week of 5.

LINCOLN.

Funke's Opera House (Fred Funke, manager): Ezra Kendall in a Pair of Kids 3. Fanny Davenport 5; large and fashionable audience. The management of the Funke deserve special credit for their successful efforts in securing the National Opera co. for 14. J. B. Polk's Mixed Pickles 21-2, Lilian Olcott 24, Bartholomew Equine Paradox 26-31.

People's Theatre (Warner and Brown, managers): Storer-Willard Comedy co. week of 5, doing a deservedly good business.

BEATRICE.

Beatrice Opera House (C. M. Rigg, manager): Charles L. Davis (Alvin Joslin co.) 7 to S. R. O. Best house of the season; displeased audience, the music the only redeeming feature of the evening. Louie Lord co. 14-17.

Item: The management of the house has changed hands. Mr. H. M. Bear, the former manager, leaves for California this week and Mr. C. M. Rigg, of this city succeeds him.

NEBRASKA CITY.

The Davidson Brothers have abandoned the idea of opening a variety theatre here, and left for San Francisco 9. German Concert co. 20, Schubert Concert co. 26. Both Opera House and Standard Theatre undergoing repairs. Frank Lindon as Monte Cristo coming next month. Date not arranged.

NEW HAMPSHIRE.

DOVER.

City Opera House (George H. Demeritt, manager): Janauschek in Meg Merrilies made her first appearance before a Dover audience made up of the elite of the place 9. Her impersonation of the character and the weirdness which she gave it won hearty and enthusiastic applause from the audience.

NASHUA.

Theatre (A. H. Davis, manager): Charles T. Parsloe's Grass Widow was presented 8 for the first time in this city, and its many humorous incidents seemed to greatly please the good-sized audience present.

MANCHESTER.

Opera House (E. W. Harrington, manager): An audience of fair proportion witnessed Mourne and Rice's presentation of My Aunt Bridget 6, and thoroughly enjoyed its production.

NEW JERSEY.

TRENTON.

Taylor Opera House (John Taylor, manager): C. C. Miner's Silver King was produced 8-10 to very large houses. A stronger melodrama has not been seen here for a long time. Co. and play gave excellent satisfaction. Mrs. James Brown Potter 15, Devil's Auction 23-4.

Masonic Temple Theatre (A. Philion, manager): Joseph J. Sullivan, supported by a good co., presented The Black Thorn to good sized houses 5. The scenery carried by this co. is good. San Francisco Minstrels 19.

NEWARK.

Mrs. McKee Rankin appered at Miner's Newark Theatre last Monday evening before a large audience and shared with the balance of an exceptionally fine cast an enthusiastic reception. The drama, The Golden Giant, is an exceedingly interesting one. Mrs. McKee Rankin as Bessie Fairfax gave an impersonation that was true to nature and received well merited and generous applause. Ralph Delmore as Alexander Fairfax, The Golden Giant, was a manly piece of work. The remainder of the cast were all good, including the real baby. The scenic work is particularly fine. The Golden Giant will remain on the boards for the balance of the week. Week of Dec. 19 Roland Reed in Humbug.

H. R. Jacobs' Grand Opera House: Minnie Oscar Gray and W. F. Stephens opened 12 in the new play, The Old Oaken Bucket, which proved a success. Numerous opportunities are offered for a display of their monderful troupe of trained dogs, whose performance in man instances are truly wonderful. The cast is a very good one; same play the balance of the week. The Silver King 19 24.

Waldmann's Opera House. The American and Japanese Specialty co. attracted a big audience 12, who were entertained with a lengthy and pleasing performance. Same co. will remain the balance of the week.

PATERSON.

Opera House (H. R. Jacobs, manager): Fair audiences last week witnessed Phosa McAllister and an excellent co. in Taken From Life, which gave good satisfaction. This week A Boom in Matrimony was the co. booked, but Manager Jacobs hearing that the piece was being poorly done by an inferior co. he immediately cancelled date. This week Frank A. Tannahill with Stranglers of Paris. A Soap Bubble 19.

People's Theatre (A. Philion, manager): Fair business last week with Aimee Heicht in Bertha. This week Moran and Thomas' Minstrels. J. M. Woods, well known here, is with the co.

Item: Little Flossie Edwards made the beggest kind of a hit last week at the People's.

NEW YORK.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): The stirring melodrama Beacon Lights attracted large audiences the past week. The play is a strong one, and the co. excellent. George Learock gave a fine representation of the border hero, Bob Gordon. Harold Forsberg's clever work in the character of Col. Clay Calhoun, was an especial feature. As Carrie Calhoun Gracie Emmett captivated the audiences and was liberally and deservedly applauded. This week Charles A. Gardner's New Karl; next Edwin Arden; next Australian Novelty co.

Grand Opera House (P. H. Lehnen, manager): Jennie Yeamans appeared 5 6 in her skit, Our Jennie, to light houses. McNish, Johnson and Slavin's Minstrels attracted a large audience 8. The first part is an innovation and is very entertaining. Paul and May ... sical comedy C O D. filled out the week to fair business, although the play contains much that is pleasing.

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

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HARRISON GREY FISKE, . . EDITOR

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West, F.
Wyman, Alfred
Willard, Mrs. M.
Wolff, E. O.
Yale, Chas.

*** *The New York Mirror has the Largest Dramatic Circulation in America.*

Special Notice.

Professionals who are not at the present time fulfilling engagements will advantage themselves and confer a favor upon us by sending at once to the Editor of THE MIRROR *names, permanent addresses and line of business. This request applies to the ladies and gentlemen in every branch of stage-work, and to business managers, advance agents, etc. The information is required for use in the Professional Directory, which will be a feature of the Mirror Annual for* 1888, *to be published next month. It will furnish a means of direct and free communication between actor and manager, and therefore will prove of great benefit to both. In sending, write on a single sheet of paper in the following order:*

1. *Name.*
2. *Permanent address.*
3. *Line of business*

The Mirror Annual for 1888.

We have for some time recognized the fact that a dramatic year-book would be a source of interest and value to the profession and those concerned in professional matters. Accordingly, several months ago the preparation of an Annual, to be published in January, 1888, was begun.

At first it was intended that this volume should merely contain a complete and convenient record of all dramatic occurrences in the year 1887, but the scope of the publication has since widened to more important proportions, and its plan will embrace a variety of other useful information and data.

Has it ever occurred to managers, actors and dramatic writers that there is not in existence at the present time such a thing as a complete list of the members of the profession? THE MIRROR Annual will not only supply this *desideratum*, but add to its usefulness by printing the permanent address of all actors, managers, advance agents, etc. Classified alphabetically under the appropriate line of business, the names thus arranged will form the first complete dramatic directory ever published. Every actor will also be assigned to the company with which he or she is playing this season, while those that are at liberty will be separately enumerated. In every instance the addresses have been obtained direct, so that errors will be impossible. During the past two months THE MIRROR has gathered, by written and personal application, the names and permanent addresses of more than 5,000 travelling professionals. Disengaged actors who have not been heard from are requested to send their addresses immediately to this office.

No charge whatever is made for inserting names and addresses in the Directory Department of the Annual. Its main purpose is to furnish managers and actors with the means of direct, accurate and personal communication. The success with which we have met in compiling the Directory shows that its immense service is foreseen and appreciated. The secret maintenance of actors' addresses is the stock-in-trade of the dramatic agent. The Directory is destined to do away with the many obnoxious features of the agency system of doing business, inasmuch as it will make the profession independent of the dramatic agents.

The Dramatic Record will comprise a correct chronological list of all notable dramatic events in 1887. All new productions in the United States, England, France and Germany, with original casts and digests of plots; biographical sketches and portraits of deceased professionals; dramatic bibliography; a critical review of the season; a calendar for the new year, with historic dramatic events for each date, and many other useful features, will be compiled in the book.

It will be neatly printed and bound, and we doubt not it will become a standard reference-book in the managers' office, the green-room, the newspaper establishment and the library. The Annual will hereafter be a regular yearly publication. A limited number of pages have been set apart for advertisements.

THE MIRROR Annual will be sold by newsdealers and booksellers throughout the United States and Canada, and it may be ordered from the office of publication.

A Serious Vacuum.

One of the keenest of our dramatic critics, whose scalpel is not slow to peel off the shabby skin and husks from mere skeletons, asserts in regard to audiences: "What the theatre can do, is to present them with ideals. If the theatre will go to the poets instead of the pot-boilers, it will get them, only it must not trim the ivied towers with patent fire-escapes and put an elevator on the bastioned wall." In other words, free scope must be allowed to the imagination of the audience, and it is the business of managers to cultivate a class, or school, of dramatic writers who possess genius and can employ the magic agencies which illuminated the stage in the days of the master dramatists.

These giants regarded the arena in which they moved as a magical circle—another world to which their admirers were introduced. They did not depend for the production of their grand illusion upon calcium lights, tanks of real water, and fire-engines on the run. They knew an art greater than that. They touched the springs of the imagination, the most potent of all human faculties, and got all they wanted.

The genii were obedient to the call and opened an endless perspective to the eye and heart, unlimited by set scenery, wings or painted landscapes. It is only when these blend and harmonize with the text, characters and plot of the dramatist that they become efficient auxiliaries.

But the time seems to have arrived when the clothes are more than the man. The attention is summoned to mechanical details. The door of the American theatre will never be fully opened until its patron saint and guardian, the genius which commands honor, fancy and imagination, is established there in his rightful rule and dominion. Pegasus, who is now in most cases employed in chagging go-carts and vans through the mire, must have his wings restored and recover his place and pace, who bears his rider aloft to the upper world, where are to be met new creations, a purer atmosphere, and an occasional draught of real nectar.

Personal.

FORSYTH.—Kate Forsyth sails for Europe on Dec. 28, accompanied by her mother and maid.

HAYMAN.—Al. Hayman leaves this city on Sunday for a flying trip to San Francisco. He will return after the holidays.

WINANT.—Emily Winant has been engaged for a series of concerts by L. M. Ruben. Miss Winant is due in New York on the *Etruria* next week.

EMMETT.—Gracie Emmett has decided to remain as the soubrette of Beacon Lights, to the success of which her work has contributed not a little this season.

MELROSE.—Ada Melrose, the merry little soubrette and dancer, has joined Ezra Kendall. Mrs. Kendall (Jennie Dunn) has probably retired temporarily.

THOMPSON.—Lydia Thompson will make her reappearance in London at the Standard Theatre during the Christmas holidays in a Dick Turpin burlesque by Geoffrey Thorne.

CELLI.—Frank Celli, brother of W. T. Carleton, and who was once a member of the Casino company here years ago, was recently made the happy father of a boy. Mr. Celli is at present with Carl Rosa's opera forces in the British Isles.

EMERSON.—The *Graphic* recently reproduced, as one of its "types of American beauty," a portrait of Adelaide Emerson of Richard Mansfield's company. Miss Emerson is a Nevada girl, and the niece of the late Hon. Gilbert Walker, Governor of Virginia.

IRVING.—Last Saturday afternoon Henry Irving was visited in his dressing-room at the Star Theatre by a committee from the Musical Mutual Protective Union, who informed him that he had been elected an honorary member thereof. Mr. Irving accepted with thanks.

BRADLEY.—Leonora D. Bradley writes that she is delighted with her engagement in Mr. and Mrs. Knight's company, which she secured quite late in the season on her return from Europe. Miss Bradley adds that the stars are charming people, and the party an altogether happy one.

RIGHT.—W. S. Gilbert, in a recent letter to an English theatrical journal, says most emphatically that while he believes in benefits to distressed artists, he objects to benefits organized for the purpose of placing large sums of money in the pockets of actors who have been for many years in the uninterrupted receipt of large salaries.

JEWETT.—All of the boxes for to-morrow's benefit to Sara Jewett at the Union Square Theatre have been taken at fifty dollars each, the purchasers being J. M. Hill, Tony Pastor, Sheridan Shook and Cortlandt Palmer. A prominent club man has taken a hundred seats, for which he has guaranteed to return not less than $500 to the box office.

CORINNE.—On Sunday, Dec. 25 (Christmas Day), Corinne will celebrate her fourteenth birthday. The Arcadia company will then be in Trenton, N. J., where the diminutive burlesquer is an especial favorite. A woman in miniature on the stage, Corinne is a child in the home circle—romping with playmates and in love with her toys and other diversions of childhood.

DANIELS.—Carrie Daniels denies the report that she has retired to give vocal lessons. On the contrary she purposes "jobbing" for the remainder of the season, and is now filling in time with musical and dramatic recitals. Miss Daniels is an artiste in every sense of the word, and her recent engagements in England were highly successful. Next week she sings in Boston.

Mr. Mansfield's Tour.

George W. Sammis, the handsome young advance man of Richard Mansfield's company, arrived in town the other day. He was full of enthusiasm over the tour, and to a MIRROR reporter unburthened himself as follows:

"After the last performance at the Olympic Theatre, St. Louis, on Saturday night, the company will come bowling to New York in a special parlor and buffet car provided by Manager Price. The twenty-four members will reach here at 8 o'clock on Monday morning. On that evening the company opens for four weeks at the Fifth Avenue Theatre, presenting the little comedy bit, Monsieur, the success of the Summer season at the Madison Square Theatre. Monsieur will be the bill for the week. Then Dr. Jekyll and Mr. Hyde goes on for a fortnight. The fourth and last week of the engagement will be marked by a revival of A Parisian Romance, in which Mr. Mansfield will be seen in his remarkable performance of the Baron Chevrial. He has not presented this play in New York in some seasons. There has been a great demand for it on the road. Its revival has necessitated the increase of the company to twenty-four people—quite a large travelling organization.

"This is far the most successful season Mr. Mansfield has ever known. With one exception, Cincinnati, the theatres have been none too large for the attendance. Bad weather and interruptions to cable-car travel hurt business in Cincinnati. The great drawing card has been Jekyll and Hyde. Curiosity and interest over this weird play continues unabated, and of course it was more often the bill than the other plays. As a car-load of scenery is used in this one play, travelling is reduced to a minimum—we have played only the large cities. Every local manager clamors for a return date. We played the week of Oct. 17 in Chicago against the greatest attractions of the country, and yet our take at Hooley's was $7,000. In Washington, Thanksgiving week, the receipts were $8,000. Mr. and Mrs. Cleveland highly complimented Mr. Mansfield on his performances. Last week in Louisville there was a nightly record of packed. After the present engagement Mr. Mansfield goes to the Boston Globe for two weeks, and then comes back to New York for a week at the Grand Opera House. He will be within half a day's journey of the metropolis for some months."

Marie Prescott's Southern Tour.

Marie Prescott, supported by R. D. McLean, is having a triumphal tour through the South, where press and public seem to be unanimous in their praise of their acting, and where the financial results are so large that the well-known actress is rapidly paying off the indebtedness brought upon her by mismanagement of last year. The prospects are excellent for a season in the face of the fact that she is playing over a part of the country in which she is entirely unknown, in a classic repertoire, with nothing new. While in Wilmington she was paid an unusual compliment recently. An influential Southerner, Capt. Bixby, a total stranger to the company and herself, who had seen their performances in Columbia, S. C., three weeks before, wrote to the Wilmington *Messenger*, praising the renditions highly, and calling upon all lovers of good acting to visit the theatre and see the performances.

The End.

I hope my heart is killed
By this last blow;
I hope it has been filled
To bursting;
That so
It's aching throb is stilled.
I know, I know
I let it go,
Forgetting that a curse
Lay on it,
Making the pain of loving worse
Than pain of woe
Upon it.

Now it lies heaving in my breast
As oft before.
I know it would be blessed
If it,
For ever more,
Could lie there dead at rest.
But it grows sore
To the very core.
Is all God's love so used,
Treat I,
Who therefor
Thirst always, be refused
Till I shall die?

E. V. S.

The Christmas Mirror.

THE WORLD OFFICE,
NEW YORK, Dec. 15, 1887.

My Dear Fiske:

I cannot help sending you a line to compliment you on your Christmas Number. I hear nothing but praises of it on every hand. Its literary excellence is much above the holiday standard, and the variety of contents is both a testimonial to the cleverness of the profession and the enterprise of the editor.

I have read the number through—that I assure you is something unusual for me—and there are several things in it which I cannot help reading again.

Yours, NYM CRINKLE.

CASINO,
NEW YORK, Dec. 13, 1887.

My Dear Mr. Fiske:

Accept my heartiest congratulations on the excellence of the Christmas MIRROR. It is the best I've ever seen, and head and heels over anything of its kind ever gotten up in this country. Yours,

EDWARD ARONSON.

BARRETT HOUSE,
NEW YORK, Dec. 10, 1887.

My Dear Sir:

I think your 'Xmas Number looks splendid, and is ahead of anything of the kind I have seen.

Sincerely yours, DION BOUCICAULT.

NEW YORK, Dec. 12, 1887.

My Dear Mr. Fiske:

You must allow me to congratulate you upon your Christmas issue of THE MIRROR. It is beautiful.

Very truly, SYDNEY ARMSTRONG.

NEW YORK, Dec. 13, 1887.

Dear Mr. Fiske:

Let me congratulate the profession upon the beautiful present they have received in the shape of the Christmas MIRROR. Kriss Kringle should drop one of them upon every family table in the land.

Yours very truly, HOWARD P. TAYLOR.

PROVIDENCE, R. I., Dec. 13, 1887.

Editor New York Mirror:

I have just received a copy of the Christmas MIRROR. It is a grand issue and a credit to the profession.

Yours very truly, GEORGE H. ADAMS.

NEW YORK, Dec. 13, 1887.

Dear Mr. Fiske:

Your Christmas Number is an excellent one. Boucicault, I think, bears away the bell in prose. Ella Wheeler's poem is the best verse, and Berg's is almost as good as Andrew Lang. Mittens Willett's poem is very neat, and Kidder's is very good. Milton Nobles' story is, I think, one of the best prose stories in the number. Very truly yours, JOHN E. MCCANN.

THE HOME JOURNAL,
NEW YORK, Dec. 14, 1887.

My dear Mr. Fiske:

Let me congratulate you on your very handsome Christmas MIRROR. I bought one for twenty-five cents and I think it worth a dollar.

Yours truly and fraternally,
MORRIS PHILLIPS.

"Your Christmas number is the handsomest issue of the paper I have ever seen. In fact, THE MIRROR seems to have only one competitor, and that is itself. It has endeavored to outdo itself in all its previous efforts and this time it has again succeeded."—*J. M. Hill.*

"It is a credit to the profession. THE MIRROR is, every respect has distanced every other dramatic journal in the world.—*William Haulon.*

"The Christmas number of THE MIRROR surpasses any that the paper has ever got out. The reading matter is better, the portraits are excellent, and the front and back of the cover are simply marvels of art. The portrait of Manager A. M. Palmer looks like an oil painting."—*Mart Hanley.*

"This year's Christmas Number of THE MIRROR is worthy of the highest praise. The cover is the most artistic and tasteful that I have ever seen on any Christmas publication.—*Daniel Frohman.*

"The edition is magnificent. All of the pictures are elegant, and the frontispiece is most artistic and beautiful. As for the letterpress it is readable and instructive. I look upon it as the greatest dramatic publication that I have ever seen, and from personal observation can say that it compares favorably with the Christmas numbers of any of the papers issued, and I have seen them all."—*Augustus Pitou.*

"It is the handsomest number yet issued, without a doubt. The frontispiece is artistic both in design and tone. As for the lithographic portraits they are excellent. Everything considered, it is the cleverest and handsomest piece of printing I have seen for many a day."—*Roland Reed.*

CONGRATULATING THE MIRROR AND THE PROFESSION.

New York Graphic.

Mr. Harrison Grey Fiske is to be congratulated on his Christmas number of THE NEW YORK MIRROR. It is by long odds the best thing of the sort ever gotten out in this city. The cover is worthy of the best Parisian art and a credit to the Ogden press. The contents are made up of articles from the pens of such journalists as Joseph Howard, Jr., Nym Crinkle and Ella Wheeler Wilcox, and such artists as Clay M. Greene, Frederick Warde, Marie Wainwright and Harry Paulton. Mrs. A. M. Palmer tells how the Actors' Fund was started and young Ned Sothern contributes a couple of piquant sketches. It is truly remarkable how much literary talent there is among the accomplished members of the dramatic profession. Mr. Fiske has not only made an excellent journal, but has elevated the standard of the class of newspapers of which THE MIRROR is a type.

A SPLENDID PUBLICATION.

New York Home Journal.

The Christmas Number of THE NEW YORK MIRROR is a splendid publication, full of fresh, bright stories and sketches from the pens of well-known writers; good poems, fine portraits and a few humorous pictures. The front cover shows a handsome colored picture in imitation of water color, and the back cover contains a capital portrait of A. M. Palmer, executed in the same style. Among the contributors are Joseph Howard, Jr., with portrait; Henry Irving, with a fac-simile of his article in manuscript; Nym Crinkle, Fannie Edgar Thomas, A. M. Palmer, Brander Matthews, Chandos Fulton, Rudolph Aronson, who contributes an original waltz composed for the occasion; Ed. Sothern, Frederick Warde, Marie Wainwright and Robert Hilliard. To theatre-goers, those interested in theatrical people and theatrical things, the Christmas Number of THE MIRROR will be a treat; indeed almost any reader may find in it something of interest.

IT IS BEAUTIFUL.

New York Daily News.

The dramatic newspaper, THE NEW YORK MIRROR, is out in a Christmas Number, and Mr. Harrison Grey Fiske, the editor, deserves all credit for the taste displayed in its get-up. It is beautiful, and the articles are by dramatic editors, actors, managers, actresses and those of that world known as theatrical. The cuts and pictures of popular professionals are in the highest style of art. Manager A. M. Palmer occupies a prominent place on the outside of the number.

PACKED FULL OF GOOD THINGS.

New York Star.

Mr. Harrison Grey Fiske sends me a copy of his Christmas MIRROR with the modest request that I may notice it, "if I think proper." I'm not quite sure that I think the first page of the cover is proper, but it's awfully sweet, and the last page is so respectably covered by that model manager, A. M. Palmer, that it more than atones for the leading lady's shortcomings. It is needless to say that between the two THE MIRROR is packed full of good things, as well as being a theatrical autograph album in itself, since all the clever articles of the clever artists who contribute are signed in fac simile.

THE HANDSOMEST AND MOST INTERESTING.

The New York Press.

The Christmas Number of THE MIRROR is just out. It is the handsomest and most interesting number that its enterprising editor has yet issued.

MORE THAN WAS CLAIMED FOR IT,

Bethlehem (Pa.) Daily Times.

The Christmas number of the NEW YORK MIRROR is out, and is all that was claimed for it and more. It is a large and elegantly printed edition, filled with the choicest reading matter and the most exquisite engravings. All lovers of art and of the stage will want a copy of this publication, and it will have an immense sale.

A VARIETY OF CONTENTS.

New York Commercial Advertiser.

The Christmas Number of THE NEW YORK MIRROR is devoted to chronicles, reminiscences, anecdotes and memorabilia of the stage by actors, first-nighters and stage and theatrical folk generally. It is embellished by numerous portraits.

Letters to the Editor.

DISENTANGLING AN ACTOR AND HIS TRUNK.

WINDSOR THEATRE,
NEW YORK, Dec. 12, 1887.

Editor New York Mirror:

DEAR SIR:—Permit me to correct the statement made by THE MIRROR'S Trenton correspondent in your last issue. H. M. Pitt did *not* lose his trunk, H. M. Pitt did *not* play Louis Percival in Jim the Penman at Trenton or elsewhere on Dec. 3.

In obedience to a telegram from his manager, A. M. Palmer, H. M. Pitt was at the Madison Square Theatre (with his trunk) in readiness to play the character of General Moray in The Martyr on that evening.

Mr. Charles Overton was in Trenton. Mr. Charles Overton played Louis Percival at Taylor's Opera House on Dec. 3, and Mr. Charles Overton lost his trunk *pro tem.* Yours truly, HENRY MARDER PITT.

MR. RIGNOLD DENIES THAT HE WAS IMPERFECT.

SAVAGE CLUB,
LONDON, Dec. 2, 1887.

Editor New York Mirror:

DEAR SIR:—In your impression of Nov. 19, the writer of "London News and Gossip" accuses me of being imperfect in the piece entitled In Danger. Allow me to say this is a cold and deliberate falsehood and must have been penned with the object of doing me an injury. Yours faithfully, WILLIAM RIGNOLD.

A MISTAKE CORRECTED.

BINGHAMTON, N. Y., Dec. 10, 1887.

Editor New York Mirror:

DEAR SIR:—I notice in your issue of Dec. 10 that in the article headed "Pirates New and Old" you speak of Bennett and Moulton advertising Erminie in Owego. In justice to Mr Baker I would say that I think you have confounded his organization with one known as the Fifth Avenue Opera company. I am quite confident that the B. and M. company did not play Owego. I write this, knowing that THE MIRROR does not mean to do any injustice to any company, and thought you might like to correct the statement. Yours very truly,
J. P. E. CLARK, Manager Opera House.

The Usher.

Mend him who can! The ladies call him, sweet. *In Ushering*
—LOVE'S LABOR'S LOST.

I trust that all actors, actresses, business managers, agents and musical directors, who may be disengaged at the present time, will send their names, permanent addresses and line of business to the Editor of THE MIRROR for gratuitous insertion in the Directory department of the Annual which will be published by this journal in January next. The personal address is desired, but in cases where this cannot be furnished an address at which mail matter will be received and forwarded promptly should be given. Under no circumstances will "address agents" be inserted.

* * *

Lester Wallack has definitely and permanently retired from management. He still receives a certain income, it is true, through Wallack's Theatre, but his professional career is ended. Mr. Wallack has made and lost fortunes in theatricals, and he retires after twenty-three years of active New York management not so well off as when he began. For this reason, and also because some demonstration of regard is fit and proper from the public to whose amusement his energies, in one capacity or another, have been devoted for a very long period. A mammoth benefit has been decided upon. The matter has been taken in hand by Managers Palmer and Daly, who are making arrangements for a testimonial performance that will be worthy the occasion and its significance. Booth, Jefferson, Barrett and all the leading people of the stage will take part. Mr. Wallack did not do much for the development either of the American play or the American player. But, aside from his weakness for everything and everybody British, there was a steady effort in the government of the Wallackian dramatic temple to respect refined and conservative public taste and to sustain the proud traditions of the name.

* * *

Mr. Rosenfeld, of Falk's, showed me yesterday the results of some interesting experiments in composite photography recently made by that leading photographer. Hitherto the types have been obtained chiefly from college students and teachers, but Mr. Falk has made a new departure in negativing the dramatic countenance as massed in the Lyceum Theatre company. Those who have not read the interesting *Century* papers on the subject of composite photography may not know what it is, or how it's done. Mr. Rosenfeld explains that eight male and seven female Lyceumites had their pictures taken, full face-and with the distance from eyes to chin similar in all cases. These portraits were all photographed in rotation by Mr. Falk upon one negative, the time of exposure in each case being one-fifteenth of the total time required to give the plate its requisite exposure. The result is a single, well-defined face, typifying the facial characteristics of the entire organization.

* * *

Perhaps the most curious result is that the type is distinctly feminine. It shows a good-looking young woman, about thirty years old, with regular features. The lines about the mouth and eyes, and those running down from either side of the nose are strongly marked; there is also a faint trace of a moustache. These are the only masculine characteristics of the picture, although the men are represented by a majority of one. What more convincing proof than this is needed to show that we of the sterner sex are over-matched by our opposites? Mr. Falk has also grouped the men and the women on separate plates. The male picture—I suppose that's the right number to use, for a plural picture is a singular thing—is very good-looking, and does the Lyceum's collective masculinity decided credit. The breadth of Le Moyne's face, the intensity of Wheatcroft's eyes, and the dainty twirl of Miller's moustache are all distinctly traceable. It is needless to say that the composite female, contributed to by such charming women as the Misses Cayvan, Henderson and Dillon, is a remarkably lovely creature, and a jolly one, too, thanks to Mrs. Whiffen, who is represented by a beaming smile. Mr. Falk is up to all the latest wrinkles in his art, and that is one of the many reasons why his establishment leads all the rest.

* * *

Our Sage has been to see La Juive at the Metropolitan, and is much impressed by the painful bit of cookery in the *finale*. The title, he thinks, should be changed, and instead of The Jewess by Halévy, should stand The Shebrew by Cald(e)ron.

* * *

The words "adapt" and "dramatize" are frequently misused in speaking or writing of stage matters. Alfred Ayres, in his excellent manual, "The Verbalist," says on this subject: "To adapt a play is to modify its construction with the view of improving its form for representation. Plays translated from one language into another are usually more or less adapted; *i. e.* altered to suit the taste of the public before which the translation is to be represented. To dramatize is to change the form of a story from the narrative to the dramatic; *i. e.* to make a drama out of a story. In the first instance, the product of the playwright's labor is called an *adaptation*; in the second, a *dramatization*."

* * *

Grace Hewthorne has not once deserted the Yankee colors that she raised over the London Princess' Theatre, when that house came under her management. She has presented American plays by American authors continuously. The list comprises Held by the Enemy, Shadows of a Great City, Editha's Burglar and an adaptation by Celia Logan. These are to be followed by Siberia, O'Neill's version of Monte Cristo and The Still Alarm. As the London public has given cordial support to this purely American enterprise, it is evident that the profit and applause enjoyed in this city by English attractions for a generation are at last in a fair way to be reciprocated and repaid.

It Might Have Been Serious.

On Wednesday morning of last week in Philadelphia several members of the Deacon Brodie company, who had remained rather late at their vigils, had an altercation with a German, who, in fancy costume, stopped for a moment in Green's Hotel on his way home from a masquerade ball. The affair began in a spirit of fun, but developed into a somewhat noisy row, which ended by the German escaping by the rear exit of the house. As there were a number of newspaper men present, Mr. Henley endeavored to secure their silence, but was indiscreet enough, it is stated, to threaten chastisement to any reporter who should publish an account of the occurrence.

This threat angered the reporters, and on Thursday morning a local paper published a long and sensational story of the affair, which had the effect of setting the town ablaze with excitement, and which almost caused a riot upon international grounds. On Saturday night over fifty police officers were scattered among the audience at the Arch Street Theatre, but fortunately no outbreak occurred.

The English actors were certainly in the wrong, according to our Philadelphia correspondent, but it was likewise unwise, to say the least, to publish an irritating sensational account of an affair, which, though reprehensible, was brought about by exhilaration rather than by malice. While the writer of the article had some provocation, it is unlikely that he would not have condemned so strongly had he realized how widespread and injurious would be the result.

Mr. Hill's Latest Stellar Magnet.

"It is true that I have just completed arrangements with Helen Barry, the English actress, for an American tour," said Manager J. M. Hill to a MIRROR reporter. "I hardly think it necessary to tell you of the abilities of Miss Barry, but I must say a word as to her versatility. In one single week she has appeared as the Countess Armand in Led Astray, as Miss Sutherland in The Lesson of Love, as Rachel Trevor in The Esmonds of Virginia, as Lady Gay Spanker in London Assurance, and as the Countess D'Atreval in The Lady's Battle. And the critics were baffled as to the role in which she excelled—all were so finely rendered.

"Some of the most important transactions in my business career," said Mr. Hill, "have been brought about by very small beginnings. My first approach to Miss Barry was to secure her for the leading female part in A Possible Case, which I had purchased from the author, Sydney Rosenfeld, and of which I will give a first production on March 26. I hardly expected to secure her, as she had been a prominent star in England for several years. I learned that she was willing enough to come to America, but unwilling to be hidden in a stock company. After some preliminary correspondence the lady made the proposition that she would come to this country and bring her entire company and repertoire, and I at once made the contract on these terms.

"Miss Barry comes to this country for a season of twenty-eight weeks. She returns to England as soon as the tour closes. She will open the regular season at the Union Square Theatre on Sept. 3 remaining for four weeks. The new play in which she opens has not yet been given a name. It is a high class society comedy, in four acts, by T. Randolph Malcolm, and is shortly to be produced in London, at a matinee for copyright purposes.

"I shall visit England early in January. It will be my first trip across. I shall be absent some three months. I go for a specific purpose but will inform you no further."

Charles R. Gardiner has engaged George H. Adams for He, She, Him and Her, the "speaking pantomime," by Charles P Brown, to be produced next season. Mr. Adams will be supported by Toma Hanlon and a strong company. The first act is laid on a farm and introduces Mr. Adams as a country boy and Toma Hanlon as a country girl, and also introduces a magic pump, flying gate, butterfly act, etc. The second act is a restaurant, and the third act a store scene. New music has been written for the production by Clarence West. Besides the "speaking pantomime," Mr. Gardiner will next season produce a new play by the late Elliott Barnes, entitled The Bond of Friendship. One of the features will be a great battle scene tableau at the end of the play, with life-sized war-horses, the scenery being painted by Hoyt

Unhealthy Dressing-Rooms.

The discussion of the dressing-room question by THE MIRROR is bringing to light more complaints by actors and still further proofs that a reform is urgently necessary. Before we have finished, we hope, with the assistance of travelling professionals, not only to completely expose the present outrageous condition of affairs, but also to bring about a wholesome improvement in respect to the comfort and healthfulness of the apartments provided for actors behind the curtain, at all such theatres throughout the country where now there is manifested an utter indifference or studied disregard for both.

There is no means by which professionals can secure proper dressing-rooms except by the publicity that the columns of a journal, with the influence and wide circulation of THE MIRROR, affords to their complaints. Silent endurance will never bring about a change. It rests in the hands of those most deeply interested in the result and we ask their honest and hearty co-operation. In this effort to secure to actors what should be esteemed by managers as their right, we propose to proceed without fear or favor. The manager that houses the actors visiting his establishment like tramps is entitled to no mercy until he has removed the causes for complaint. The assistance of self-respecting actors united with THE MIRROR'S determination to see that justice shall be done, will unquestionably lead to a better condition of things.

We are glad to say that professionals are awakening to a lively sense of what is due them in this direction. Already a number have lent their support. The apathy that has existed is disappearing now that the hope of betterment is risen. There is an almost unanimous recognition of the fact that managers should not expect ladies and gentlemen to occupy rooms at the theatre which they would indignantly decline to tenant if located anywhere else.

The following spirited and pointed letter has been received from Percy Winter, the son of the dramatic critic of the *Tribune*, and the stage manager of Mr. Palmer's Eastern Jim the Penman company:

MEADVILLE, Pa., Dec. 11, 1887.

Editor New York Mirror:

DEAR SIR:—I have several times lately seen in the columns of your paper letters from stage managers of travelling companies, individual members of companies, and managers of local theatres on the subject of dressing-room accommodations. In your issue of Dec. 3 there were two letters, one from the stage manager of a theatre in Fort Wayne, Indiana, and the other from the stage manager of a travelling company. In both of these letters the question of disgusting and obscene drawings and writing on the walls of the dressing-rooms is taken up, but neither of your correspondents alludes to the general conditions which exist in nine out of every ten of the theatres in the smaller cities of this country. I have many times been on the point of writing to you on this subject, hoping that by airing the grievance, you might bring about some reform, but have always been discouraged by the universal remark of my associates: "What is the use?"

Now, however, I have decided to write and give a list of some of the theatres which book first-class attractions and expect the ladies and gentlemen who compose the companies to dress in rooms which, by reason of their cheerless and very frequently filthy condition, might be truthfully styled as "unfit for a dog to live in."

In Danbury, Conn., the theatre has five dressing-rooms, badly lighted, small, dirty and damp, and the condition of these rooms when the company with which I am connected played there (Oct. 11) was such that I was fairly sickened on my first entrance to them. I cannot describe the cause; you could not admit it to your columns; suffice it to say that savages would have been disgusted. These rooms had been in that condition for five days.

In Portsmouth, N. H., the theatre has but four rooms, and no sanitary provision. In Salem, Mass., the theatre has two rooms and two boxes, also without any sanitary arrangements.

The Westerly, R. I. Opera House. There are two rooms 6x8 feet and one 5x6 6, for the use of the ladies, and the remainder of the companies, who, for their sins, are compelled to play there, are obliged to dress in the cellar under the stage, where there are but two gas jets to light the entire place. There are no facilities for washing. The auditorium looks like a rat-pit, and one would as soon expect to see an assemblage of "toughs" and loafers convened to witness a dog fight or a bruising match, as an audience of ladies and gentlemen gathered together to enjoy a refined dramatic performance. The floor is (or was) covered with damp sawdust, and the entire building is redolent with that indescribable odor so suggestive of the menagerie. But this is a digression as my letter is only meant to apply to the stage.

In New London, Conn., ladies and gentlemen are forced to dress in four rooms so arranged that every sound is distinctly audible in the adjoining rooms, and all being over the tide-water, the organs of smell are regaled with the various odors of sewage, river-mud, decaying-vegetable matter and the sickening gaseous odor which exudes from the mud left uncovered by tide-water, when near a city.

These are a very few instances which I quote from a list which numbers upwards of fifty already encountered this year—and who knows how many yet remain? I observe that Mr. Fisher very justly says in his letter that it is but little encouragement to provide clean and comfortable rooms when they are so defaced and defiled as he says. But his reasons do not excuse the managers of such theatres as I have mentioned, and of the ones in the enclosed list. They have never given to the members of the theatrical profession who are compelled to visit their so-called theatres, proper accommodations, and they habitually allow such rooms as they *do* furnish to fall into the foul state I have described. I have written to you hoping that the influences your paper exercises throughout the theatrical world may aid in some slight degree to ameliorate the ills of the travelling profession who are possessed of sufficient self-respect to deserve clean and proper dressing-rooms.

I am very respectfully yours, PERCY WINTER.

Appending to this letter is the following list of places where are dressing-rooms subject for complaint, with comments by Mr. Winter:

South Norwalk, Conn.—four rooms. Filthy. *
Danbury, Conn.—five rooms. Filthy. *
Exeter, N. H.—six rooms. Cold and damp. *
Manchester, N. H.—eight rooms. All very dirty.
Portsmouth, N. H.—four rooms. Dirty and ill-smelling. *
Portland, Maine.—four rooms. Dirty.
Salem, Mass.—two rooms: Very dirty. *
Lynn, Mass.—five rooms. Very dirty. *
Taunton, Mass.—five rooms. Cold and damp. *
Westerly, R. I.—three rooms. Indescribably bad. *
New London, Conn.—eight rooms. See letter.
Hartford, Conn. (Allen Hall)—Four rooms. Dirty and cold. One closet.
New Britain, Conn.—Four rooms. Small and dirty. *
Cohoes, N. Y.—Three rooms. Board of Health called in here.
Poughkeepsie, N. Y.—Five rooms. Dirty and uncomfortable.
Bethlehem, Pa.—Four rooms. No basins, closets or heat.
Syracuse, N. Y. (Wieting Opera House)—Rooms sufficient in number, but so badly lighted and ventilated that they are manifestly unhealthy.
Auburn, N. Y.—Two rooms. Dirty. *
Rochester, N. Y. (Lehnen's Opera House)—Six rooms. Dirty.

"The rooms in the Rochester theatre," adds Mr. Winter, "are a shame and a disgrace to the manager. They are dirty, cold and badly lighted, and the theatre is a death trap to the actors in case of fire. In nearly all the theatres that I have mentioned there are no closets, and where one does exist it is usually in so foul a condition that it is worse than useless."

We thank Mr. Winter for his manly and emphatic protest, together with the practical information incorporated with it. He shows a state of affairs even worse than we had suspected.

It is amazing to find that the greater number of the theatres complained of are utterly lacking in sanitary arrangements. But this is not so bad, perhaps, as in the case of the few exceptions, which are calculated to distribute the germs of disease. Illness frequently results from this cause among professionals. It was only the other day that an actress told THE MIRROR how, at the beginning of the season, she was stricken down with typhoid fever, contracted in damp and dirty dressing-rooms, where the air was polluted by sewer-gas.

Do not considerations of health, setting aside considerations of common decency, urgently demand a change? The manager that herds actors in filthy dressing-rooms, bereft of even primitive sanitary precautions, is guilty of well-nigh criminal negligence.

This whole subject is unsavory, but we do not apologize to our readers for introducing it. No excuse is necessary for taking up a matter wherein the health and welfare of the whole acting profession are deeply concerned. The shame is with the managers that, through indifference or base motives of economy, have furnished the text for THE MIRROR'S exposure.

The members of the Alone in London company, who first brought the dressing-room abuses into notice, write the following statement of grievances:

KANSAS CITY, Dec. 10, 1887.

Editor New York Mirror:

DEAR SIR:—Since our first letter on "filthy dressing-rooms," which you were kind enough to publish, with pertinent editorial remarks, we have been unfortunate enough to encounter several others, to wit: Green's Opera House, Cedar Rapids, Iowa; Council Bluffs, Iowa; Atchison, Kas., and Wichita, Kas., these last two under the management of a Mr. Crawford, of Topeka. The dressing-rooms of the above houses are entirely unacquainted with the nature of a broom, and the floors and walls have evidently not been swept or dusted this season. Good stationary marble-topped washstands with running water are furnished at Cedar Rapids, but they are so begrimed with dirt that they are useless, and we were compelled to sweep the floors before we could occupy the rooms. In addition to the dirt at Atchison, filthy tin-basins were furnished to wash in, but no provision made for disposing of the water after using it. The same may be said of the dressing-rooms of the Opera House at Wichita, Kas., which are hardly fit to stall cattle in. The manager's excuse for their condition is that he is building a new opera house.

(Signed) Laura LeClaire, Ada Dwyer, Annie Sutton, Maggie Holloway, W. A. Sands, Alf. Fisher, H. Rees Davies, G. Harold Cohill, Oliver Paul, C. G. Craig, William T. Grover, L. Grover, Jr.

We are certain that the actors who send us these statements are actuated by only the worthiest motives and that their complaints are well founded. The first impulse of the managers of the theatres in question will be to send contradictions and cross-charges. While we do not mean to do injustice to any manager, at the same time we prefer to learn that the dressing rooms have been put in proper condition than to receive idle explanations or wordy and evasive denials.

Stage Manager Fisher, of the Masonic Theatre, Fort Wayne, Ind., a few weeks ago stated in a letter that the dressing-rooms of that establishment had been defaced by members of the Gypsy Baron company and others. This communication has drawn forth the following reply.

JACKSON, Mich., Dec. 6, 1887.

Editor New York Mirror:

DEAR SIR:—Seeing an article in your paper concerning our company I beg to occupy your time and attention for a few moments, as I think it a shame that such accusations against innocent people should not be contradicted. The party who wrote to THE NEW YORK MIRROR about the young ladies of the Gypsy Baron company defacing the walls of dressing-rooms has made a serious mistake. I, for one, have never in my experience in the profession marked or written on any wall. I never saw any of the young ladies of this company do so either, and hope sincerely you'll have it contradicted. Whatever Kiralfy's Dolores company may have done in Fort Wayne I can positively say the dressing-rooms were the same when we left as when we entered. Hoping that I have not trespassed on your time, I remain, respectfully, J. MACKEY.

For the ladies of the Gypsy Baron company.

In relation to the dressing-rooms of the Grand Opera House at Peoria, Ill., George W. June, manager of Kellar, writes that he has personally inspected them and says he found them to be as good as any in the country. The walls, he adds, are decorated with "the usual free hand grease paint drawings and compliments that pass between the members of the several companies that follow each other. Manager Lem H. Wiley is an old professional who has always recognized the difficulty an actor has in being compelled to dress in his trunk or break the ice in the bucket preparatory to washing up."

E. R. Johnstone, of the Boston, writes of the theatre and Mr. Wiley in a similar strain, and suggests that the Alone in London company meant some other town than Peoria. "My attention has, of course, been attracted to your righteous war against filthy dressing-rooms," says Mr. Wiley, "and the company I represent join me in wishing you God speed in your efforts for reform."

* *No closets*

Gossip of the Town.

Manager Thomas, of the Academy of Music, Montreal, is in the city.

Mr Simmons has been specially engaged to support Jennie Yeamans in Our Jennie.

Herbert Ayling has been engaged to play Holly in She, opening at Boston on Jan. 9.

Charles F. Wiegand has resigned from the business management of the My Geraldine company.

Mrs. H. A. Richardson has removed her theatrical typewriting establishment to No. 37 East Nineteenth street.

Hawley and Emens have painted a new view of Narragansett Pier for Richard Mansfield's comedy Monsieur.

Adele Waters rejoins the Arthur Rehan Comedy company next Thursday night at the Park Theatre, Brooklyn.

George W. June has taken the management of Kellar, the magician. He will enter upon his duties next Monday at Louisville.

Notwithstanding that Charles W. Roberts will next season manage the McNish, Ramza and Arno Minstrels, he will continue to look after Jennie Yeamans' interests.

A. S. Seer's theatrical printing and lithographic establishment, at 19 East Seventeenth street, is a hive of industry. A superior artist is in charge of every department.

Sydney Woollett will give a series of dramatic readings at the Madison Square Theatre in January. He will be under the managerial wing of G. Wotherspoon.

William Faversham, of the Lyceum Theatre company, has been released by Daniel Frohman to accept an engagement as Leo in She at Niblo's Garden, beginning next Monday night.

Mrs. E. L. Fernandez gets up a festival at Christmas every year for the children of the stage. She makes an appeal for funds to buy sweetmeats and toys for the little ones. Donations are received by Mrs. Fernandez at 1212 Broadway.

New scenery is being painted at the People's Theatre for the coming production at that house of Our Jennie. In this comedy Jennie Yeamans makes her first stellar appearance in the Metropolis in some years.

Fitznoodle, by B. B. Vallentine and John G. Wilson, met with considerable success in New Haven, where the critics praised it for its humor and its clever character pictures.

The souvenir of the hundredth presentation of The Henrietta at the Union Square Theatre will be a series of photographs—most probably in portfolio form—of paintings on Shakespearean subjects taken from a private collection.

Sara Jewett's benefit takes place this (Thursday) afternoon at the Union Square Theatre. From present indications, her fellow-professionals will make a good showing in the attendance. A Sad Coquette, by Estelle Clayton, will be the bill.

J. W. Strauss, a young musical genius of twelve, has refused a very "startling" offer tendered him recently. G. H. Hamilton offered on payment of $25 cash for his services to put him in his Knight of Labor company at a salary of $5 per week and expenses.

The Highest Bidder was played for the first time in Chicago at the Grand Opera House on Monday night. At 7 o'clock that evening on account of a fire in the back of the theatre, lines of rope were stretched across the avenue and the performance was delayed until 9 o'clock.

During the Wheeling week of Arcadia Jennie Kimball suffered from nervous prostration and was confined to her room. Although not quite recovered, she keeps pace with the travels of her company. Arcadia was the greatest success of the season at the Grand Opera House, Wheeling.

E. Stanhope Percy has taken charge of the managerial interests of James Owen O'Connor. Mr. O'Connor has secured the services of an experienced man. The company will meet for rehearsal at 79 East Tenth street on Dec. 16 at 10 A. M. A leading lady is yet to be engaged. Anthony Logan is stage manager.

Frank Oakes Rose has entered the lecture field. His topic is "Through London with Dickens," and, judging from the successful start he recently made at Notre Dame University last Friday night, the venture will be a success. His engagements for the delivery of the lecture include the prominent colleges of Indiana, Illinois and Wisconsin.

Notwithstanding denials that Wallack's Theatre will be run as a star and combination house next season it is a fact that Mary Anderson and Mrs. Langtry will appear there during 1888-89. It is stated that other attractions are being negotiated with. It is probable that the Star will be made a competitor of the Grand Opera House with a slightly reduced scale of prices.

Next Summer McNish, Ramza and Arno will begin the organization of their big minstrel show. The firm is composed of Frank E. McNish, Frank W. Ramza and Charles Arno. They invite immediate propositions from all classes of minstrel and vaudeville artists. Local managers desiring the attraction will write or wire at once. Charles W. Roberts, the sole manager, has taken headquarters at 88 Centre street, this city.

When Erminie is revived at the Casino in January, it will be presented with entirely new costumes. It is thought it will run far into the Spring. The choruses for The Oolah are being rehearsed in Philadelphia, where the houses which Erminie is attracting are as large as ever. There are sixteen parts in The Oolah, and the scenes are: Act I., Public Place in a Persian Village. Act II., Reception Hall at Alshalzakeks'. Act III., A Persian Bazaar.

Captain Conner recently had mounted the fine bronze bust of John McCullough, by W. Clarke Noble. The bust is now on exhibition in the corridor of the St. James Hotel. It stands upon a pedestal five feet in height. There is a semi-alcove back of this, draped with heavy wine-colored plush, which hangs in long, rich folds from a height of about sixteen feet. Three plush-covered blocks, in pyramidal form, serve as the pedestal proper. On this rests the base of the bust, the head being eleven feet from the floor.

The managers of Lights o' London write that Edna Carey was not giving satisfaction in the part of Bess Marks, and that was why they insisted on a reduction of salary and she resigned. They add that no other reductions were instituted. Miss Carey has been long enough before the public to be above the charge of incompetency. Moreover, THE MIRROR is assured in a letter from her that her original statement was true in every particular.

Frank Mayo has played a Pacific Coast tour of sixteen weeks, originally arranged for ten. Six of these weeks were played in San Francisco—two at the Bush Street Theatre and four at the Grand Opera House. Manager Sheridan Corbyn writes that at the latter house the S. R. O. sign was frequently displayed and the business averaged large. In all fifty-two performances were given in San Francisco—Nordeck, 13; Royal Guard, 13; Streets of New York, 11; Davy Crockett, 16. Nordeck drew the most money, seconded by Davy Crockett. Mr. Mayo and his company are now playing eastward.

At the conclusion of the New York engagement of Booth and Barrett at the Academy of Music, the two tragedians go to Baltimore and thence South. During the thirteen weeks they play two and three nights' engagements in Southern towns they will live entirely in their private car. After a week in New Orleans, they go through Texas and Arizona to California, playing three weeks in San Francisco, then coming East, playing the Northwestern cities, and ending the season in the middle of May, when they propose returning to this city and appearing here for the benefit of the Actors' Fund. Their next season will open in November in this city with an engagement of six or, perhaps, twelve weeks. At its close they go to Europe.

The Amateur Stage.

The Philharmonics sang Patience at the Opera House, Cohoes, N. Y., Dec. 6, 7 and 8, drawing crowded houses each night. The only drawback was the sickness of Miss Stein the second night, and as there was no understudy the part was read by Annie Platt, one of the chorus. The performances were free from the hitches common to amateur performances. The male chorus was particularly fine. Jessie Miller, Gertrude M. Stein and Thomas Impett carried off the honors. Mr. Sweet and Mr. Habberly were also particularly good. The duet of Miss Stein and Mr. Habberly was finely sung and acted and well deserved the applause received. The aesthetic trio of Messrs. Sweet, Impett and Mussey was also much applauded. Miss Miller and Lizzie Abel were noticeable for their excellent stage presence and graceful acting, as well as the easy manner in which they sustained their respective parts of Angela and Saphir. The choruses were excellent, especially in the closing scene of the first act.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

it is unnecessarily prolonged and becomes wearisome. Gus Bruno was heartily welcomed. This week Beulah.

Casino: Business large the past week 1, the Early Birds having caught on for two weeks. This week The National Variety co.

New Opera House: The Labidie co. made an effort to revive the waning prospects of this house last week, but lamentably failed.

Item: Frank Edwards, of the Academy, has had presented him several relics of by-gone days, which are very interesting to the members of the profession, among which are lithographic cuts of Morris Brothers, Pell and Trobridge's Minstrels, W. W. Newcomb and Dan Bryant, as they appeared in their specialties in 1856. Also, a fine collection of old-time programmes and admission tickets which are wonderfully interesting. Mr. Edwards values his relics beyond price.

WATERTOWN.

City Opera House (E. M. Gates, manager): Tony Denier's Humpty Dumpty troupe did good business 5. The co. is not up to the standard, although some of the specialties are very good. Mr. and Mrs. W. J. Florence presented The Governor 8 to a large audience, who applauded frequently and insisted on the stars appearing before the curtain at the end of each act. Co. unusually good throughout. Peck and Fursman's Daniel Boone comb. 10, with matinee, drew two good houses, and managers were well pleased with receipts. There has been considerable trouble in the co. during the past week, caused by a misunderstanding between the leading man, bass-drummer and the Indians. The differences have now been amicably settled and everything seems to be moving on serenely.

Item: Manager Gates has booked Daly's Night Off for Christmas evening, Black Hussar New Year's, and Bennett and Moulton's Opera co. holiday week.

BUFFALO.

Academy of Music (Meech Brothers, managers): Last week was divided between McNish, Slavin and Johnson's Minstrels and Roland Reed, both of whom did a fair business, the former having the best of it. Held by the Enemy commenced a week's engagement 12.

Court Street Theatre (H. R. Jacobs, manager): The Wilbur Opera co. always do a good business, and last week was no exception. Their varied performances were always greeted with large audiences. The White Slave follows.

Grand Opera House (T. E. Snelbaker, manager): Hoodman Blind was last week's attraction and drew good houses to admire its scenery. Frederic De Belleville and Viola Allen, who were the prominent features of the cast, were warmly applauded in their respective parts. Kiralfys' Black Crook co. opened 12.

At the Adelphi Emily Soldene's Burlesque co. was attractive enough to keep the house filled. The American and European Novelty co. appear this week.

The Grand Central had Arizona Joe with the usual complement of dogs to please the patrons of that house. Eugenie Florence in The Little Duchess succeeds the border drama.

BATAVIA.

Opera House (Ferren and Hartz, managers): Boniface's Streets of New York 7; $100 house. Play well spoken of.

AMSTERDAM.

Opera House (A. Y. Neff, manager): Scott and Mills' Chip of the Old Block co. 8 to large audience. The play is a very amusing farce-comedy. Marguerite Fish is a clever little lady and a pleasing soubrette. She is a good singer and has a graceful manner. The audience was completely captivated by her. Robert L. Scott as the Commodore was excellent; Harry Mills filled his role as Jack Lightfoot very satisfactorily; J. H. Branick took the part of Robert Barton in a very accomplished manner. In fact all the co. are first-class. Daniel Boone 15.

SARATOGA.

Floy Crowell packed the Town Hall during every evening of last week and drew a fair attendance to the Saturday matinee, despite the rain. She is wonderfully versatile and pleases entirely. C. Ed. Dudley is a host in himself and renders her most effective support; but Miss Crowell is sadly handicapped by the rest of her co.

Putnam Music Hall promises to be fitted up with new opera chairs.

TROY.

Rand's Opera House (E. Smith Strait, manager): Mestayer's Tobogganing delighted the not overcrowded houses first three nights of past week. Of course Miss Vaughn, a special favorite of Trojans, was warmly received, Bernard Dyllin and Mestayer, with the whole co., receiving their share. Sweatnam, Rice and Fagan's Minstrels, one performance, 8 to very good attendance, with a variety of opinions, altogether unfavorable. George S. Knight balance of week, in Baron Rudolph, gave the best of satisfaction. For the first three evenings of current week Fitznoodle. Lotta in Pawn Ticket No 210 16 17, three performances.

Griswold Opera House (Jacobs and Proctor, managers): The Kersell comb. found many admirers past week at each entertainment, who pronounced them one of the best variety cos. of the season. Beacon Lights current week; next week Charles H. Gardner in the New Karl.

ONEONTA.

Wilbur Hose Co., assisted by local talent, gave A Social Glass 9-10; light attendance. Hennessy Brothers' Minstrels 15.

Item: The D. F. Wilber Hook and Ladder Co. contemplate giving a minstrel show at an early day; six professionals will be secured from New York, and the whole company will appear in the first act.

CATSKILL.

Nelida Theatre (Kortz and Lampman, managers): Barlow Brothers and Foster's Minstrels 9; fair attendance; good satisfaction.

OLEAN.

Opera House (Wagner and Reis, managers): Jim the Penman was given by A. M. Palmer's Madison Square co. (Eastern) 6, a crowded house being more than pleased by the performance.

OSWEGO.

Academy of Music (Wallace H. Frisbie, manager): Rudolph, as given by Mr. and Mrs. George S. Knight and co. delighted a good audience 3. A Night Off by the Bartram and Burbidge co. 6 seemed to go well before a fair house. The Jack Crawford Dan'l Boone co. 8 to packed house, pleasing the gods greatly. The Florences, in The Governor, to good business 9; usual fine performance. Sweatnam, Rice and Fagan's Minstrels 13, Ivy Leaf 14, Hicks-Sawyer Colored Minstrels 24, Ullie Akerstrom 26 7, Vernona Jarbeau 29, Dunlap Opera co. in Black Hussar 31

LOCKPORT.

Hodge Opera House (John Hodge, manager): Howorth's Hibernica 6; good house. The Montague-Turner Opera co. 8-9 to good business pleased all.

CANANDAIGUA.

Kingsbury's Grand (S Kingsbury, manager): George C. Boniface in Streets of New York 6; fair business. Bartram and Burbidge Night Off co. did fairly 10. Beulah 19. Montague-Turner Opera co 26.

McKechnie's: Bennie Peer, supported by a few would-be players from Rochester, appeared before a good audience in a lot of disgusting nonsense called Our Dry Goods Clerk. As a performance it was decidedly weak.

ROME.

Sink's Opera House (Charles Tuttle, manager) Daniel Boone co. 7 to standing room only. Many excellent features Audience well pleased. Bennett and and Moulton Opera co. 19-21.

ITHACA.

Opera House (H. G. Wilgus, manager): Grau's Fifth Avenue Opera co. week of 5; full houses. Daly's A Night Off co. 8; good business. Gilmore's Band with Letitia Fritch 16.

MATTEAWAN.

Opera House (W. S. Dibble, proprietor): Barlow Brothers and Frost came to good business 7. Jennie Yeamans had to contend with very bad weather, but drew a fair audience.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Paul and Macy's co. in C. O. D. were here 5 6 to good business. Charlotte Thompson appeared in Drifting Clouds to a large and fashionable audience; excellent satisfaction. Beulah, the Mexican actress, as Echo, did a large business.

ELMIRA.

Opera House (W. E. Bardwell, manager): Sweatnam, Rice and Fagan's Minstrels came to good business 15. Their performance was good. Gilmore's Band 17.

Madison Avenue Theatre (Wagner and Reis, managers): Hanlons' Le Voyage en Suisse came 10 to the banner house of the season, standing room only and little of that. Audience greatly pleased. Not up in merit, however, to Fantasma. Shadows of a Great City 14 to good business. One of the Bravest 16, Vernona Jarbeau 19-21.

OWEGO.

Wilson's Opera House (S. F. Fairchild, manager): The C O. D. comb. played to a fair audience 7. Gilmore's Band 16 (afternoon).

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Peck and Fursman's Daniel Boone co., with Captain Jack Crawford in the title role, drew lightly 5-6, as did Jennie Yeamans 7-8, being a stranger as a star to Syracuse audiences. It was undeserved, as she is the most original soubrette ever seen here. McNish, Johnson and Slavin's Minstrels had an overwhelming house 9. Bob Slavin was greatly missed. The Florences' performance of Our Governor was well attended 10. George S. Knight 15-17 in Rudolph. Sweatnam, Rice and Fagan 20, Mrs. James Brown Potter 21.

Grand Opera House (Jacobs and Proctor, managers): Charles A. Gardner in the New Karl packed the house nearly every night last week. Miss Earle Remington's topical song pleased. This week, Edwin Arden in Eagle's Nest. Next, Austin's Australian Novelty co.

Items: Captain Jack Crawford says this is merely an introductory tour, and that next season he stars in a much better piece entitled Edna the Veteran's Daughter.—J. J. Macready, of Jennie Yeamans' co., tells me he will also aspire to stellar honors in a drama written for him by Frank Mayo, and introducing his trained dogs. The title is good, but withheld for the present for fear of theft.—Jennie Yeamans was ill 8, and fainted just previous to the opening of the performance, but her grit, with which I understand she is freely endowed, carried her through.—Hi Horton, of this city, gave a clever imitation of Irving *a la* Dixey at a recent amateur performance in the Alhambra.

OHIO.

COLUMBUS.

At the Grand Oliver D. Byron in The Inside Track had a very successful week, in fact it was the best engagement he ever played here. Co. good. This week, N. S. Wood in Waifs of New York. Next, Gus Hill's Specialty co.

The Arion Club assisted by the Ovide Musin Concert co. gave a popular concert at the Metropolitan 6 that was largely attended. On the 7-8 We, Us & Co. went in rather draggy style to fair business. This week, the Dunlap Opera co. in Black Hussar and Indiana, and Lizzie Evans in Our Angel and Fogg's Ferry put in three nights each. Held by the Enemy 19-21.

The People's Theatre under the management of J. L. Cain opened 12 with the following people: Kearney and Cain, Bertie Atwood, Malville and Downie, Robert W. Palley, Lottie Mair, Alice Clark, Wright and Zimmer, Emma Goss, Frank Kent, Harry Barnes, Maud Vincent and May Edwards. The new house is bright and cosy and being centrally located will probably be a success.

Nellie Hague and the Highley's were the strong cards at Eichenlaub's the past week. Business always good.

Items: Oliver D. Byron says he is beating his record this season. The Inside Track is a big winner and from all reports The Soggarth will be another.—The Lizzie Evans co. is short of paper at present on account of the Strobridge fire.—The Pugh Videttes will give a minstrel performance 19.—Rhea will be the attraction at the Metrpolitan holiday week —The French Market had a big run last week and several comedies and operettas were given in good style by amateurs.—The Elks came near being roasted out last Sunday evening, a large fire directly back of their hall made it pretty smoky for a while.—Her Atonement will hold the boards at the Grand Christmas week.—Mr. Warren, comedian of the Byron co., has been engaged for the Summer stock co. at the Grand.

DAYTON.

The Grand (Reist and Dickson, managers): Mestayer's We, Us & Co. 5; good business. The audience did not expect a performance equal to the one given by the original cast several seasons ago. It was an agreeable disappointment. Some of the characters are better sustained, while others suffer by comparison with those that surrounded the big "William M." Schaeffer and Blakeley's Novelty co. 9, drew a medium-sized audience. The co. embraces the best variety artists that have been here for years. The Dunlap Opera co. rendered The Black Hussar and Indiana 10 and matinee. The co. was not known and to state that they can play a profitable return date, at any time, will speak favorably of its merits. Held by the Enemy 23-4 and matinee. Eugene Kenny, musical director of Chip of the Old Block co. has returned—"co. gone up." Manager Larry H. Reist has recovered after a short confinement.

CHILLICOTHE.

Masonic Opera House (Ed. Kauffman, manager): Two Old Cronies to a good house and greatest satisfaction 5. The B. P. O. E. No. 52 6 7 gave amateur minstrel entertainments to two packed houses. Scheffer and Blakesley's co. gave a splendid performance 10.

Clough's Opera House (Clough and Mauer, managers): The "Japs" Gladiators to two light houses on 5-6. Around the World in Eighty Days 7; light business

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager): On the Rio Grande drew very slim houses 5-6. The Soggarth, the last two nights of the week, had discouragingly small houses. The co. is one of the best that has been here this season, and the piece is one of uncommon interest.

People's: My Geraldine the past week; good performance; big house. Present week, A Great Wrong.

CIRCLEVILLE.

Coliseum (Charles H. Kellstadt, manager): Pat Muldoon 3; large and delighted audience; clever co Two Old Cronies 7. On account of a severe rain storm this co. was not patronized so well as it might otherwise have been; however, those who attended felt more than repaid for having braved the elements. Messrs. Wills and Henshaw and Miss Ten Broeck were well received. Rest of co. clever. Edwin Southers 19-24

AKRON.

Academy of Music (W. G. Robinson, manager): Wilson's All Star Minstrels 7 to fair house. Fair perfromance. Hyde and Behman's Specialty co. 8 to a large house and a very entertaining performance. John S. Clarke in A Widow Hunt and Sweethearts 9 to fair house. A Widow Hunt very good and Sweethearts fair.

MOUNT VERNON.

Woodward Opera House (L. G. Hunt, manager): May Blossom with Joseph Adelman as Uncle Bartlett to good business 6. With two exceptions the co. is below the standard of those seen here legitimately presenting Madison Square success. Wilson's All Star Minstrels 19

Personal: Joseph Adelman and Branch O'Brien, two pleasant gentlemen, gave me a call and wished The Mirror a Merry Christmas.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Gilmore's Band 4; large and delighted audience. The concert was fully up to the Gilmore standard of excellence. The charming vocalist, Letitia Fritch, was in excellent voice and was eminently satisfactory. The Dunlap Opera co. 9; very poor house. The chorus is a strong one. Harry Brown, as the Magistrate, fully sustained his reputation as a fine comedian. Charles W. Dungan has an excellent tenor voice. Montgomery Walker and Bessie Fairbairn are worthy of special mention.

Black's Opera House (Sam'l Waldman, manager): Charles T. Ellis, in Casper the Yodler, 8-9 to good business. Mr. Ellis is clever comedian, and possesses the elements of success in having an easy, graceful manner and a pleasing, though not very strong high tenor voice. He is ably assisted in producing merriment by C. McCarthy and Clara Moore.

RAVENNA.

Reed's Opera House (C. A. Reed, manager): Wilson's All Star Minstrels 5. Fair house; medium performance.

WARREN.

New Warren Opera House (P. L. Webb, manager): John S. Clarke was playing De Wellington Boots to an enthusiastic audience when, in the second act, he and Creston Clarke being on the stage, he stepped on a stool two legs of which gave way and threw Mr. Clarke very roughly. The audience, thinking it part of the play, laughed, but the young man, after helping his father off the stage, gracefully begged the indulgence of the audience and informed them Mr. Clarke was seriously hurt. The curtain was rung down and a doctor from the audience went to Mr. Clarke's assistance and found him unconscious. Creston Clarke presently announced that Mr. Clarke's arm had been dislocated at the shoulder and that the doctor was setting it. The play went on, however, and a most excellent performance was completed.

FINDLAY.

Davis' Opera House (George E. Rogers, manager): Lights o' London 5 to a good house but not as satisfactory performance as heretofore. Gilmore's Band 7 to a big house. Nearly every number on the programme was encored and answered. Miss Fritch was heartily received and answered an encore by singing "Sweethearts." Come again please. Dan Sully in Daddy Nolan 9 to a fair house. Coming: Wendling 14; Nellie Free 15; Rhea 19.

TIFFIN.

Shawhan's Opera House (E. B. Hubbard, manager): Hyde's Specialty co 6 to poor house. The performance was good. Nellie Free in On the Sahara Dad's Girl and Little Miss Johnstone 8-10 to poor houses. The co. is a good one throughout.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): A fairly good co: with Lucile La Verne at its head played May Blossom 7 8 to very small audiences. Nat Goodwin 20.

LIMA.

Faurot Opera House (George E. Rogers, manager): Gilmore's Band gave a delightful concert to a large audience 6. Receipts $900. Nellie Free 12-14; Fleming's Around the World in Eighty Days 15.

URBANA.

Opera House (P. R. Bennett, Jr., manager): Gilmore's Band 7 drew crowded house for matinee. Evening they played in Piqua. Two Old Cronies 9 to splendid house. Audience wild with laughter. Frank Wills, Henshaw and Ten Broeck. Norma Wills, Lizzie Haight and Ed. Stanley were tired with encores. Col. Grover with Brady's War Views 15-7. Part of Sells Brothers' Band viz: Berry Morris, John Morris, John Chaverg, David Wright, Ed. Johnson and John Tudor are at home for the Winter.

CANTON.

Opera House (Louis Schaefer, manager): The past week has been one of remarkable briskness in the amusement circles of our city. Charles T. Ellis, as Casper the Yodler, opened 5 for two nights packing the house for both entertainments. Mr. Ellis is under excellent management and is bound to make a success, he has a beautiful voice and is surrounded by a fair co. The Boston Star co. 7, under the auspices of the People's Lecture Course, appeared before an audience of two thousand people. The co. which consists of Walter Emerson, Medora Hinson Emerson and Nellie F. Brown, are great favorites in our city and gave a very clever entertainment. Wilson's All Star Minstrels drew a fair-sized audience 8.

YOUNGSTOWN.

Opera House (W. N. McKeown, manager): John S. Clarke gave A Widow Hunt 8 to a thoroughly pleased lower house. Although a sprinkling of long-ears in the gallery, missing the trick made from the stage began to bray loudly until drowned by the hearty applause of the more judicious who appreciate something better than the "ear-splitting" racket for "groundlings." The star is ably supported by his son, who evinces some talent, and by a well balanced co., from which shines the handsome face of Olga Brandon. Gus Williams' new comedy, Keppler's Fortune, to a fair house 9, gave him ample scope for his character acting. Frank Girard did the character part of a large-hearted "tough" very true to nature. C. F. Tingay did the lawyer remarkably well.

Items: Seven Elks went from Youngstown to the Grand Lodge session.—Hyde's Specialty co. gave a good variety performance to a packed house 10. The Martell's, the best of tumblers, and Sam Devere, great with the banjo were in the co. Flora Moore sang about a "Face that Haunted" her and caught the gallery.

MASSILLON.

Bucher's Opera House (Bar and Porter, managers): Dan Sully in Daddy Nolan 6 to good business. Boston stars opened the first entertainment of the People's lecture course 9 to a large audience of prominent citizens. Our Jonathan on 23.

Item: While Vernona Jarbeau was on the stage here 3 she was presented with a handsome toilet set. The gift was made by the entire co. as a memento of her marriage anniversary.

OREGON.

PORTLAND.

New Park Theatre (J. C. Howe, manager): The first performance of the Pyke Opera co. Nov. 28 was the advent of the musical season, the production being Genee's opera of Nanon, produced for the first time in this city and was a grand success. The favorites were repeatedly called before the curtain, although Jeannie Winston has but a small part to do in the opera, Louise Manfred having the greater part. Among the co. deserving special mention are Mr. Pyke, who has improved since his last visit, and Louis De Lange The new basso, Mr. Greensfelder, has a good voice. The chorus is evenly balanced and well dressed. The Pyke Opera co.'s engagement is three weeks. They present The Bat 12-17.

PENNSYLVANIA.

HARRISBURG.

Opera House (Markley and Till, managers): T. P. and W. Minstrels played to very large business 5. Pat Rooney 6; business fair. Pat's support was "powerful weak." J. S. Clarke to light business 7. The Widow Hunt and Sweethearts was put on and the audience enjoyed both. Kit the Arkansaw Traveller 8. The Mignani-Siegrist comb. 10; a rainy night but a fairly good house. This is a capital organization of its class.

JOHNSTOWN.

Opera House (Weaver and Jordan, managers): Gus Williams in Keppler's Fortune 5 to a large house; both play and co were well received. Verona Jarbeau in Starlight 7; a fair sized audience was present. The piece did not give satisfaction. The co. is composed of good people, but they had no opportunity to let the public see what they can do. Frederick Warde in Gaston Cadol 15; Abbey's U. T. C. 16; Girard's Minstrels 17.

Items: R. C. Hudson, in advance of Frederick Warde, was here 9 —A. G. Thomas, of We, Us & Co., dropped in on us 7.

TAMAQUA.

Opera House (L. H. Allen, manager): Si Perkins was presented in good shape by a fine co. to a small house 6 Dan A. Kelly 14 The management has been forced to cancel all week attractions on account of the miners' strike which demoralizes business more every day with no hope of a settlement.

FRANKLIN.

Opera House (D. D. Grant, manager): It was a fashionable and enthusiastic audience which greeted Mlle. Rhea on her second appearance here 8. She scored another triumph and won the hearty appreciation of her audience as Hortense in Fairy Fingers. Of Mlle. Rhea and her excellent supporting co. nothing too complimentary can be said.

Item: Many thanks to Manager Coleman for courtesies.

TITUSVILLE.

Opera House (C. F. Lake, proprietor): Rhea in Frou Frou to a fashionable audience 7. Her support excellent. Jim the Penman 9 to a packed house It is by all odds the strongest play and in many respects the strongest co. that has been here in many a day. It had the best advance sale so far this season, and A. M. Palmer is $600 richer by this profitable visit of his co. to the Queen City of the oil regions Come again. Gilmore's Band 13; Dunlap Opera co. 17.

ERIE.

Park Opera House (Wagner and Reis, managers): Hanlon Brothers in Le Voyage en Suisse 7-8 to immense business. Streets of New York 9 to good business. George Boniface as Badger exhibited talent of a high dramatic order. Shadows of a Great City 12.

WARREN.

Library Hall (Wagner and Ries, managers): A. M. Palmer's Jim the Penman 8 to large and very fashionable audience. It was the best play and the best co. seen here in a long time. George Edgar, Harry Eytinge, Wright Huntington, Lewis Baker, John H. Browne, May Brookyn, Mary Saunders and Fannie Jackson all deserve great praise. Beautiful stage settings.

BEAVER FALLS.

Sixth Avenue Theatre (C. W. Rohrkaste, manager): Rhea made her initial bow in Fairy Fingers 9 to the wealth and fashion of the city; co. first-class; play a grand success. Rhea charmed everybody by her acting. Oliver Byron in Inside Track 13; Lizzie Evans 28.

Opera House (C. B. Foster, manager): Never Say Die, by Joseph J. Dowling with Nellie Page in soubrette role, to fair sized audience and good satisfaction 7; not properly billed.

NORRISTOWN.

Music Hall (Wallace Boyer, manager): Jennie Calef in An American Princess appeared 3-5. She had a good house 3, but a very slim audience was present 5. Miss Calef seemed to please and was called before the curtain several times. Rags played to moderate business only 7. Si Perkins had the usual large audience, 10, which always greets this comedy. Holland Comedy co. 17; Emmet 20.

Item: Bettie Rowland, a Norristown young lady, will make her debut 17, as a member of the Holland Comedy co. in Our American Cousin.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Pat Rooney in Pat's Wardrobe drew a good house 5. T., P. and W.'s Minstrels to a crowded house 6. Prof. Morris' Equine and Canine Paradox drew crowded houses 7-8, and the show well deserved it, the horses and dogs being extremely well trained. Mlle. Girard's Female Minstrels gave a poor show to small and dissatisfied audience 9 The Welsh Choir from Cardiff, Wales, gave two entertainments 10 to well pleased houses

READING.

Grand Opera House (George M. Miller, manager): Edith Sinclair Comedy co. in A Box of Cash 7-11, to good business; performances very well received. Mestayer's 16; Barry and Fay 17

Academy of Music (John D. Mishler. manager): The Mignani-Siegrist co to good houses 5-6. T.P.W. Minstrels 7 to very large house. Victoria Temple 9-10 in Muggs' Landing to fair business. Silver King 16-17.

YORK.

Opera House (B. C. Pentz, manager): Vernona Jarbeau and co. in Starlight made first appearance here 10 to fair house. Miss Jarbeau was evidently suffering from a severe cold, but was enthusiastically received. Harry Standish, Will Rising and R. F. Carrol shared honors. Balance of co. very good.

Park Theatre (S. C. Miller, manager): Prof. Morris' Horse and Dog Paradox 5-6 and matinee, to large houses. Excellent satisfaction.

BETHLEHEM.

Lehigh Theatre (L. F. Walters, manager): Hettie Bernard Chase in Rags pleased a very large audience 5. George Holland's Comedy co. appeared to slim business 8-10, in Our American Cousin, Led Astray, Our Boys, etc. Mr Holland, Mr. Rutledge, Mr. Geo. W. Marcellus and Misses Lillian Madison and Helen Morgan deserve special credit but the other members of the co. are very amateur-like. Bunch of Keys, 12, to crowded house. Next, Silver King 15. Lillian Kennedy 19, week; Mountain Pink 26.

NEWCASTLE.

Park Opera House (E. M. Richardson, manager): Vernona Jarbeau, supported by an excellent co., presented the musical comedy, Starlight, 6, to a fair and highly delighted audience. Miss Jarbeau in the leading role was very pleasing, while Richard F. Carroll, a very clever comedian, and Bessie Cleveland deserve special mention. Hyde's Specialty co. 9; fair business; good satisfaction.

Allen's Opera House (R. M. Allen, manager): Moore-Vivian co. in Our Jonathan drew a fair house 27. Gus Williams in Keppler's Fortunes 8; small but appreciative audience.

Items: On the morning of the 7th, while the members of the Jarbeau co were awaiting the arrival of their train at the E. and P. depot, a little four year old child wandered on the track in front of a rapidly approaching train. Miss Jarbeau, with great presence of mind, rushed forward and grasped the little one from its perilous position, but not a moment too soon, as the rush of wind caused by the moving train threw both rescuer and rescued to the ground. The brave little lady won the plaudits of all present.—Past Exalted Ruler F. G. Blackford of Lodge 69, B.P.O.E., left 9 for New York as representative to the Grand Lodge. Before leaving Mr Blackford was made the recipient of an elegant gold pin by members of the lodge.—T. R. Beaty has severed his connection with the Daniel Boone co. and is now at his home in this city.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Bennett-Moulton Opera co. 5, full week; packed houses; eight entertainments. Miss Fox is a large part of the co.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): Mlle. Rhea in Frou Frou 5 to a good house. Star and co. well received. Rhea as usual gave a fine exhibition of dramatic talent, but her accent, which makes it hard to understand her in the strong emotional parts, mar what otherwise is a finished performance. An excellent co., headed by Arthur Bell, gave her the best of support. The large audience that was present 10, enjoyed a rare dramatic treat in Jim the Penman, by the Madison Square co. Too much cannot be said of this superb co. and their leading lady, Miss Brookyn. Everyone delighted. Moore and Vivian 14; Oliver Byron 16; Nat Goodwin 22.

Items: Manager Hempstead has become one of the two lessees of the Oil City Opera House for season of 1887-88, Thomas Honeywell, of Oil City, being his partner.—Prof. Sabin, of the Academy orchestra, left 8 for Buffalo, when he becomes a member of the Philharmonic orchestra of that city.—Jim the Penman had the best house so far, theatre parties being present from many surrounding towns, special trains being run for their accommodation.

ALLENTOWN.

Music Hall (E. L. Newhart, manager): Frank Jones with a good co. presented Si Perkins 5; an enjoyable performance to light business. The Megnani-Seigrist Specialty co. appeared to medium business, Joseph Dowling, supported by the charming little soubrette Nellie Page and an excellent co. in Never Say Die drew fair-sized house 10

Academy of Music (B. J. Hagenbusch, manager): Jennie Calef presented An American Princess 9-10. This was Miss Calef's first appearance in Allentown and she created a very favorable impression.

Frost-Bites: Patronage at both houses the past week was distressingly light, something remarkable when taking the excellence of the attractions into consideration. I fear the managers are crowding in too many for the size of our city —Charlotte Thompson arrived in town early to fill date of 8 at the Academy, but her manager refused to play, and gave as an excuse that he thought she was booked at Music Hall. She jumped from here to Lynchburg, Va., to fill an engagement on the 10th.

OIL CITY.

Opera House (Kane and Rogers, managers): Fairy Fingers by Rhea and a fine supporting co. was given 6 to the complete satisfaction of a large audience. The Hortense of Mlle. Rhea while calling for no particular wide range of acting, was effectively portrayed. Edward Bell in the character of Richard DeKerorian was particularly strong and made a decided hit. Mr. Bell seemed to master the art of stammering. Two Old Cronies 26.

SHENANDOAH.

Theatre (P. J. Ferguson, manager): Beulah in the Mexican drama Echo played to thoroughly pleased although weak audiences in point of numbers 5-6. Muggs' Landing was well presented by Victoria Temple and a capable and well balanced co. to a crowded house 8. Daniel A. Kelly in Shadow Detective 12.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Mignani-Siegrist Specialty co. 8: poor house. A very fair variety show. The music of the Mignani family was very good. Beulah in Echo 9: poor house and co., with the exception of Beulah in her dual role.

STEUBENVILLE.

City Opera House (Roseman Gardner, manager): The genial favorite, Pat Rooney and a first-class co. in Pat's Wardrobe, convulsed a full house 10. The play is very funny, but has not the least particle of sense in it. Jim the Penman 19.

SOUTH CAROLINA.

CHARLESTON.

Academy of Music (Will. T. Keogh, manager): Marie Prescott appeared 5 6 in Pygmalion and Galatea, As You Like It and Ingomar to well filled and appreciative houses

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager): The Great Pink Pearl and Editha's Burglar, by the William Gillette Comedy co., did a very fine business here the first half of last week. The Editha of little Elsie was a wonderful piece of acting and won for her several encores. The Great Pink Pearl is great in name, but not in nature, as there is hardly any beginning and less of an ending, and in the hands of less accomplished people would fall flat, but as it is it makes a pleasant evening's pastime.—On Thursday Lotta in Pawn Ticket No. 210 began a brief engagement of three nights. The piece was well mounted and made a great hit with the patrons. Lotta is a great favorite here and always draws well. She has surrounded herself, I think, with the best supporting co. she ever had. This week Arthur Rehan's Comedy co. will be seen in Nancy and Co. and Love in Harness. Week of 19 The Dark Secret.

Grand Opera House (W. H. Low, proprietor): Crossen's co. in Victor Durand and The Banker's Daughter 9-10, with matinee. The pieces were well mounted and fairly acted. This week for three nights the Hanlons' new Fantasma. Balance of the week Ada Gray in East Lynne 12 17.

Theatre Comique: Atkinson's Comedy co. with Peck's Bad Boy 12-17.

TENNESSEE.

NASHVILLE.

Theatre Vendome (J. O. Milsom, manager): At the matinee 7, Barry and Fay presented Irish Aristocracy to delighted though small audiences. The co. is average. Louise Sanford and Edgar Selden deserve special mention, however—they are both very clever. The comedians themselves were exceedingly funny. Robert Downing was to have appeared the last three nights of the week in The Gladiator. He has been too unwell though to do so and the time has been filled up by his co. to fair business. Sparticus was taken by William Harris 8, who gave an excellent performance. He was several times encored. At the matinee and at night Ingomar was charmingly presented with Harry Meridith as Ingomar and Stella Reese as Parthenia. They were called before the curtain time and again. Jeffreys Lewis 15 17.

The Masonic (E. V. Anglim, manager): Reilly and Woods all the week to good business. The S. R. O. card was hung out early Monday night.

Items: Miaco's Magic Talisman at the Masonic 12, for a week, and Lilly Clay's Gaiety co at the Grand 12. —Mr. Downing is troubled with a very bad cold that has settled on his stomach. The doctor would not hear to his performing while here. There is every indication that had he been able to appear crowded houses would have greeted him.—Just after the performance of The Gladiator Thursday night, William Harris was handed a telegram announcing the death of his mother. He left immediately to attend the funeral.—I had a pleasant call the other day from Joseph S Mount, Jeffries Lewis' enterprising manager. He says they have been having an excellent season.—The leading amateurs of the town are arranging for a performance at the Vendome next Monday night for the benefit of the Confederate Monument Association —The Dime Museum closed the first of the month. Mr. Samson, the manager, in connection with Charles Adams, skipped out very unceremoniously, leaving Mr. Adams the bag to hold. I am advised that Mr. Adams has organized a company to play in small towns through the South.

CHATTANOOGA.

New Opera House (Paul R. Albert, manager): Devil's Auction co. appeared here 5 to an immense crowd. At least three hundred were unable to gain admission The performance was fairly good. Receipts $900. Patti Rosa who followed 7-8 was unfortunate in having two most disagreeable nights for her performances, which had a depressing effect upon the size of her audiences. However, quite a number of our best people braved the weather and were well repaid for their attendance. Patti Rosa is a bright little soubrette Her songs and dances were loudly encored. Receipts $700 Booked: Jeffreys Lewis 10-12; Modjeska 14; Rice's Evangeline co. 15

Items: Patti Rosa presented every lady at her performances with a cabinet size "photo" of herself.—The two new exits at the Opera House will clear the place of the largest crowd within two minutes.

MEMPHIS.

Memphis Theatre (Frank Gray, manager): Mrs. D. P. Bowers opened 5 to fair business.

Items: W. M. Wilkison is here making arrangaments for Robert Downing 12-14. J. H. Mack, business manager, spent one day in town.—Charles F. Power, business manager for Modjeska, is here. His co. will appear 15 17.

KNOXVILLE.

Staub's Theatre (Fritz Staub, proprietor): Devil's Auction 6 to crowded house The co. is quite an improvement on last season. Patti Rosa 9-10 and matinee to large and fashionable audiences. She was called and re-called and presented with beautiful bouquets. The weather was miserable both nights. Coming: Jeffreys Lewis 14; Evangeline 17.

TEXAS.

SAN ANTONIO.

Grand Opera House (Ernest Rische, manager): Grismer-Davies co. played here 2-4 and matinee to a good business. Played Wages of Sin and Joseph Grismer's version of Called Back, and fairly took the city by storm. It has been a long time since any co. has received such flattering notices from our local press, and gave such universal satisfaction to the public. Miss Davies came in for first honors, playing Ruth Hope in Wages of Sin and Pauline March in Called Back. Mr. Grismer's Gilbert Vaughn was superb, better I think than his George Brand. Co. cancelled a few dates in order to allow of a two weeks' engagement in New Orleans commencing on 18. Held by the Enemy was given here on 5-6 by an excellent co. to a good business. Play took wonderfully well and co. scored a decided hit. Sheridan S. Block as Colonel Prescott, Jack Farrell as the "Special for Leslies" were very well received, as was also Walter Perkins' Uncle Rufus. The ladies carried away the honors and captured the hearts of the audience. Katie Putnam 9-10, James O'Neill 13, Sol Smith Russell 15, Baird's Minstrels 16.

WACO.

Garland Opera House (J. P. Garland, manager): Grismer and Davies co. presented Called Back 1 to a fair house considering the weather. The performance ance at the Gem (Hank Adams, manager,) this week was very good and drew largely The following are the attractions for week beginning 15: Sicotte and De Ivy, Julia Bennett, Jennie Lamont, Abbie Le Roie, Gracie Laurence, W. S. Wheeler, Gertie Flynn, late of Shields' circus.

Item: After the performance at the Gem 5, Gertie Flynn was agreeably surprised by receiving several costly presents at the hands of the performers it being her birthday.—A. L. Erlanger was in Waco a few days ago making arrangements for Miss Ellsler who plays here on 14. He says business is booming.

GALVESTON.

Tremont Opera House (Greenwall and Son, managers): The fact that Held by the Enemy continued 1 3 to remunerative business is in itself fit acknowledgment as to the superior merits of this attraction, our public as a rule supporting a play to the extent of three consecutive performances only. Katie Putnam in Erma the Elf 5 drew a fair house despite uninviting weather, and with the aid of a capable co. gave unalloyed pleasure to all. James O'Neill's finished rendition of Monte Cristo attracted fair audiences 6-7. Aside from J. W. Shannon and Carrol Fleming, who do justice to the characters of Nortier and Albert respectively, the supporting co. is not conspicuous for competency.

Mention: The forcible acting of S. S. Block, in Held by the Enemy, was a pleasing surprise to those who have heretofore witnessed his work in lighter roles.—Minnie Duprez, of the same co., completely captivated the town.—Ben. C. Mason, having severed connection with the Louise Balfe co., is again in town.—Howe's Circus, another of ye 10-cent. ilk, is exhibiting here for the week.—James O'Neill opens the new Opera House in El Paso.

FORT WORTH.

Opera House (George H. Dashwood, manager): Professor Bristol with his troupe of trained horses gave a really creditable show to good business 1-3; matinee 3. His clown mule Denver and his trained mare Mattie are a whole show in themselves. Cora Van Tassel in The Hidden Hand was a poor entertainment 5 at Opera House.

PALESTINE.

Temple Opera House (Francis and Gunning, managers): McIntyre and Heath's Minstrels played 3 to poor business. The incessant rain prevented people from turning out. Performances fair. Several parts of the programme were omitted.

DALLAS.

Opera House (Greenwall and Son, managers): Cora Van Tassel's Hidden Hand co 2 3 to good business. Edwin Young as Wool was fair, but the dog in the fifth act received the only encore of the evening. Bristol's Equescurriculum 5 7 filled the house at every performance. This is the finest show of the kind that ever visited Texas. James O'Neill in Monte Cristo will appear at the Opera House 9-10; Effie Ellsler in Woman Against Woman 11-12.

PARIS.

Babcock Opera House (J. H. Walker, manager): Adelaide Randall Nov. 24 in the Princess of Trebizonde. Effie Ellsler 3 in the Daughter of the Nile. Each co. had a good audience. Both plays were well rendered.

AUSTIN.

Millett's Opera House (C. F. Millett, proprietor): Professor Bristol arrived 28 with his horses; good show; big crowd; ditto 29 30 Matinee 30. Redmund-Barry were booked for 2, but failed to arrive; no reason given. Grismer-Davies to small house (election day) 5; splendid performance. Held by the Enemy 7-8 to good houses; very fine attraction. Sol Smith Russell 16; Effie Ellsler 17; Carleton Opera co. 19 20; Clio 23-24.

TYLER.

For the first time this season a week has passed and no attraction. The rain would have seriously interfered with one had it been here. During the rain and storm which ensued on night of 2 two members of Doris and Colvin's Circus walked a mile through the tempest and were married. They then walked back to the tent happy. McIntyre and Heath's Minstrels 10; Katie Putnam 13.

BRENHAM.

Grand Opera House (A. Simon, manager): Joseph Grismer and Phoebe Davis co. in Called Back to a poor house; co. fair, but a 10-cent show and took the crowd.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): A lecture was given by Mr. C. H. Robinson Nov. 28 on the "Ancient Civilized Races of America." Mr. Robinson has five mummies or dried bodies which are said to have been discovered in Arizona; are extremely ancient and unmistakably of a white race. An examination of the bodies convinces doubters as to their genuineness. Gilbert, Donnelly and Girard in their exceedingly funny piece Natural Gas held the boards 29 30 to large business. They have return dates. Amy Ames, Rachel Booth and in fact all the ladies sing well. They were repeatedly recalled. Frank Mayo 28-29. A grand ball was given in the Salt Lake Theatre 12.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W T. Powell, manageress): Marion Fleming appeared 5 6 to very fair houses. The Three Black Cloaks, by local talent, was given in good style to large audiences 7 8. Gilmore's Devil's Auction gave three performances 9 10 to packed houses.

Academy of Music (J. K. Strasburger, lessee): T. G. Leath, resident manager: T. J Farron's Soap Bubble co. 7-10 to light houses. Poor show. The Original Little Tycoon, 14 17; Joseph Dowling in Never Say Die and Nobody's Claim 20-24.

Opera House (James Logan, lessee): Peck's Bad Boy 5 to good houses, although the co. was light. Leonzo Brothers 12.

Comique business good.

Item: Richmond Lodge, No. 45, B. P. O. E., by invitation of T. J. Farron and Manager T. G. Leath, of the Academy of Music, attended, in a body, with ladies, the opening performance of Farron's Soap Bubble after which a banquet tendered Mr. Farron and his co. was served in the basement of the Academy, and the hours flew swiftly 'mid songs, recitations, speeches; etc. Remarks appropriate were made by Messrs. Farron and Edwin S. Gill, his manager. A beautiful floral design was presented Mr. Farron, representing a pipe and bubble, which was much admired.

DANVILLE.

Academy of Music (J. M. Neal, manager): Marion Fleming in The Brook occupied the Academy 7. The singing was exceedingly good and pleased a fair audience.

Item: James Ogden, manager and advance agent for Helen Blythe, is in our town and reports a splendid business on his Southern trip. He says he has recovered from his accident.

STAUNTON.

Opera House (W. L. Olivier, manager): Thatcher, Primrose and West's Minstrels gave a fine entertainment 3 to large audience. The Baldwin Dramatic co., with W. S. Baldwin and Miss Pearl Melville in the leading roles have been playing all week at popular prices to good houses.

NORFOLK.

Academy of Music (W. H. Sherwood, manager): Farron's Soap Bubble co. 5 6 to a good house. The Devil's Auction 7 to a packed house. This week Little Tycoon 12-13. Next week, Patti Rosa.

Opera House (James Logan, lessee): Last week the Leonzo Brothers drew large audiences. Peck's Bad Boy 12 17, drawing largely. San Francisco Minstrels 19-24.

Items: S. J. Farron, of the Soap Bubble co., and Manager Sherwood, of the Academy, extended an invitation to Norfolk Elks to attend the performance 6. The invitation was accepted and Mr. Farron made the recipient of a handsome floral design. Manager Sherwood did not get flowers but he was more than satisfied with the many expressions of friendship tendered by his brother Elks.

WISCONSIN.

MILWAUKEE.

The past week has been a quiet one at the two leading houses, both being closed the entire week with the exception of Tuesday night at the Academy, Arion Club concert, and Friday night at the Grand, A Celebrated Case, by local talent.

People's: The Rentz-Santley Burlesque co. have played to big business the entire week, the house being packed to the door every night. The co. is by far the best of its kind that has played here this season.

Palace: A co. headed by Harry Richards and com-

prised of members of the lately disbanded Lillian Lewis co., have been playing The Danites to fair business.

BELOIT.

Goodwin's Opera House (Howard and Wilson, managers): Mason and Morgan's U. T. C. 3; usual business at low prices. Two Johns 8; house packed and everyone delighted.

EAU CLAIRE.

Opera House (J. E. Cass, manager): The Boston Ideal Opera co. presented Martha to a fair house 8. They presented Daughter of the Regiment 9 to a packed house, Mlle Zelie De Lussan appearing as Marie. The co. is much larger and with few exceptions stronger than it has ever been.

WEST VIRGINIA.

WHEELING.

Opera House (F. Riester, manager): Closed all week on account of the failure of The Dominie's Daughter co. to put in an appearance. Jim the Penman 20-21; Lizzie Evans 26-7.

Grand Opera House (O. C. Genther, manager): The Kimball-Corinne Opera co. 12, week, presenting Arcadia at popular prices to the largest week's business ever known at this house—$2,634. Florence Bindley 22-4; True Irish Hearts 26 8; My Aunt Bridget 29 31.

WYOMING.

CHEYENNE.

Opera House: Campanini Concert co. Concert first part of programme. Second part—Third act of Faust. Good house 7. Charles L. Andrews' co. in Michael Strogoff 14.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Kate Castleton played to paying business all the week. Her co. is considerably strengthened since her last appearance here, and the small party in its entirety are bright and breezy. Next week divided by On the Frontier and Wilson and Rankin's Minstrels.

Toronto Opera House (Shaw and Jacobs, managers): The S. R. O. sign was brought into requisition on several nights the past week. Bartley Campbell's White Slave was the attraction played by an excellent co. to extra sized houses. Mam'zelle next week.

HAMILTON.

Grand Opera House (T. Riche, manager): The Tavernier Dramatic co., having Ida Van Courtland as its star, held the boards all week and did a very large business. They remain here all next week.

MONTREAL.

Academy of Music (Henry Thomas, manager): Week of 5, the Casino Opera co. in Erminie have drawn crowded houses nightly. Co. costumes, stage setting and music are all splendid. Addie Cora Reed, Fred Solomons, Harry Walton and G. W. Wade were among the chief favorites. All the principal members were encored—some of them. Whenever Erminie returns, Mr. Aronson's co. may be sure of a warm welcome and crowded houses from the Montreal public. Sweatnam, Rice and Fagan's Minstrels 15-17. Next week C. O. D.

Theatre Royal (Sparrow and Jacobs, managers): Mam'zelle has played this week to good business. The co. is under the management of H. R. Jacobs. It is one of the best that has been seen at this house during the season. Kate Foley as Mam'zelle carried off the chief palm; her singing and dancing were loudly encored. She is ably supported by Harry Clarke and Miss Ottillie. The rest of the co. are good. This week Kernell's Specialty co. Next, A Night Off.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

A. M. Palmer's Jim the Penman (Western co.): N. Y. City 12-17, Albany 19-24, Providence 26 31, Brooklyn Jan. 2-7, N.Y. City 9-14, Brooklyn 16-21.

A. M. Palmer's Jim the Penman (Eastern co.): Akron, O., 15, Tiffin 16, Sandusky 17, Findlay 19, Lima 20, Canton 21, Piqua 22, Troy 23, Bellaire 24.

Alone in London Co.: Quincy, Ill., 15, Springfield 16, Decatur 17, St. Louis 19-31.

A Night Off Co.: Glen's Falls, N. Y., 15, Burlington, Vt., 16, St. Albans 17, Montreal 19-24, Watertown 26, Niagara Falls 27, Brantford, Ont., 28, Hamilton 29-31.

Alice Harrison: Grand Rapids, Mich., 12-17, Cleveland 19 24.

Arthur Rehan's Co.: Providence 12-17, Brooklyn 19-24, Washington 26-31, Brooklyn, E. D., Jan. 2-7, Baltimore 9-14.

Atkinson-Cook Co.: Holyoke, Mass., 12-17.

Agnes Herndon: Louisville 19 20.

Arabian Nights Co.: N. Y. City 5-17, Philadelphia 26 Jan 2.

Around the World in Eighty Days: Xenia, O., 16-17, Ft. Wayne, Ind., 19 20, Battle Creek, Mich., 21, Kalamazoo 22, Grand Rapids 23 4, Chicago 26-31.

Annie Pixley: Brooklyn 12-17.

Aiden Benedict: Lincoln, Ill., 15, Beardstown 16, Quincy 17, Mattoon 19, Sullivan Ind., 20, Mt. Vernon 21, Henderson, Ky., 22, Hopkinsville 23, Paducah 24, Owensboro 26, Elizabethtown 27, Harrodsburg 28, Somerset 29, Lexington 30, Georgetown 31.

Booth-Barrett Co.: Boston 12-24, N. Y. City 26-Jan. 7, Baltimore 9 14, Richmond, Va., 16, Charleston, S. C., 17, Savannah, Ga., 18, Macon 19, Atlanta 20-1, Nashville, Tenn., 23 5.

Benj. Maginley: Newcastle, Pa., 14-15, Wheeling, W. Va., 16-17.

Boom in Matrimony Co.: Paterson, N. J., 12 17, Cleveland 19-24.

Bunch of Keys: New Brunswick, N. J., 16, Elizabeth 17, Brooklyn 26-31.

Beacon Lights: Gloversville, N. Y., 19, Amsterdam 20, Cohoes 21, Rockland 22, Burlington, Vt., 23, Montpelier 24, Montreal 26-31.

Bella Moore: Frederick, Md., 19

Beulah: Rochester 15-17.

Boy Tramp Co.: Springfield 12-17.

C. Erin Verner: Ypsilanti, Mich., 15, Ann Arbor 16, Mt. Clemens 17, Detroit 19 21, Toledo 22-4, Cleveland 26-31.

Clara Morris: Washington 12-17, New York 19-24.

Charlotte Thompson: Greensboro, N. C., 15, Charlotte 16, Greenville 17, Charleston, S. C., 19-20, Savannah, Ga., 21-2, Macon 23, Columbus 24, Atlanta 26-7, Anniston, Ala., 28, Gadsden 29, Birmingham 30 31.

Chanfrau: Louisville 12-17.

C. A. Gardner: Rochester 12-17, Troy 19 24.

Conrad the Corsair: N. Y. City Oct. 17—indef. run.

C. T. Ellis: Indianapolis 12-17.

Cora Van Tassel: Little Rock, Ark., 15-16, Fort Smith 19.

Clio: New Orleans 12-17, Houston, Tex., 19-20, San Antonio 21-2, Austin 23-4, Galveston 25-7, Temple 28, Waco 29, Dallas 30 1, Fort Worth Jan. 2, Sherman 3, Paris 4, Texarkana 5, Hot Springs, Ark., 6 7.

Crossen's Banker's Daughter Co.: Quincy, Mass., 16, Dover, N. H., 17, Concord 20, Manchester 21.

Chip o' the Old Block Co.: Wappinger Falls, N. Y., 15, Matteawan 16, Tarrytown 17, New Brunswick, N. J., 19, Reading, Pa., 26-7, Pottsville 28, Wilmington, Del., 29-31, Brooklyn Jan. 2 3.

Cattle King Co.: Brooklyn 12-17, New York City 19-24, Boston Jan. 2 7.

C. A. Loder: Kalamazoo, Mich., 15-16, Battle Creek 17, Grand Rapids 19 21, Ionia 22, Lansing 24, Jackson 26, Ann Arbor 27, Fostoria, O., 31.

Daniel Boone Co.: Albany 16 17, Cohoes 19, Schenectady 20, Saratoga 21, Glen's Falls 22, Troy 23 4, Poughkeepsie 26, Rondout 27, Kingston 28.

Denman Thompson: N. Y. City 21, five weeks, Boston Dec. 26—Jan. 7, Philadelphia 9-21.

Deacon Brodie Co.: N. Y. City 19 24.

Devil's Auction: Harrisburg, Pa., 15, Williamsport 16, Scranton 17, Allentown 19, Easton 20, New Brunswick, N. J., 21, Elizabeth 22, Trenton 23-4, Philadelphia 26-31.

Dalys' Upside Down: Chicago 12 17, Milwaukee 18, 21, Rockford, Ill., 22, Des Moines, Ia., 23, Council Bluffs 24, Omaha, Neb., 26-7, Atchison, Kas., 28, Leavenworth 29, St. Joseph, Mo., 30-1, Kansas City Jan. 2-4.

Dan'l Sully's Co.: Streator, Ill., 15, Rockford 16, Pullman 17, Milwaukee 18, Minneapolis 19-24.

Dark Secret Co.: Brooklyn 12-17, Providence 19 24, Brooklyn, E. D., 26-31.

Dowling-Hasson Co.: Richmond, Va., 19 24, Baltimore 26-31, Washington Jan. 2-7, Pittsburg 9 14.

Dolores (Spectacle): San Francisco 19-Jan. 14.

Edwin Arden: Syracuse 12-17, Rochester 19-24, Troy 26-31, Montreal Jan. 2-7, Buffalo 9 14.

Evangeline: Chattanooga, Tenn., 16, Knoxville 17, Chicago 19-24, Lafayette, Ind., 26, Terre Haute 27, Nashville 29-31.

Ellsler's Aladdin Co.: Cincinnati 12-17, Chicago 19-24.

Effie Ellsler: Temple, Tex., 15, Brenham 16, Austin 17, San Antonio 19-20, Galveston 21-2, Houston 23-4, New Orleans 26-31.

Eunice Goodrich: Dubuque, Ia., 12-17, Joliet, Ill., 19-24, Ottawa 26-31, Alton Jan. 2 7, Cairo 9-14.

Edwin Mayo: Moberly, Mo., 15, Joliet 17.

Edith Sinclair Co.: Baltimore 12-17.

Ethel Tucker: Bridgeport, Ct., 15-17, Springfield, Mass., 19-24.

Ezra Kendall: Peoria, Ill., 17, Chicago 19-24, St. Louis 26 31, Chicago Jan. 2 7, St. Paul 9 11, Minneapolis 12-14.

Edmund Collier: Chicago 12-17, Logansport, Ind., 19, Danville, Ill., 20, Terre Haute, Ind., 21, Vincennes 22, Evansville 23 4, Louisville 26-31, Cincinnati Jan. 2 7.

Elsie Morel: Hastings, Neb., 19-24, Hiawatha 26-31.

Fanny Davenport: Washington 26-31, Baltimore Jan 2-7.

Florences (Mr. and Mrs.): Philadelphia 12-17, New York 19-31.

Floy Crowell: Cohoes, N. Y., 12-17, Pittsfield, Mass., 19 24, Danbury, Ct., 26-31, Newburg, N. Y., Jan. 2-7.

Frank Daniels: New Haven 15, New Britain 16, Springfield, Mass., 17, Boston 19-31.

Fantasma Co. (Hanlon's): New Haven 15-17, Reading 19 21, Wilmington 22-4, Baltimore 26-31.

Frank Mayo: Council Bluffs, Ia., 17, Des Moines 19-20, Cedar Rapids 21, Burlington 22, Princeton, Ill., 23, Peoria 26 7, Springfield 28-9, Decatur 30, Danville 31, Terre Haute, Ind., Jan. 2-3, Crawfordsville 4, Indianapolis 5-7.

Fred Bryton: Boston 12-17.

Frank Frayne: Detroit 12-17, Chicago 19-24, Elgin 26, Rockford 27, Janesville, Wis., 28, Milwaukee 29-Jan. 2.

Florence Bindley: Portsmouth, O., 15, Parkersburg, W. Va., 16, Marietta, O., 17, Cambridge 19, Steubenville 20, Bellaire 21, Wheeling, W. Va., 22-4, Johnstown, Pa., 26 7, Huntington 28, Sunbury 29, Harrisburg 30-1, Reading Jan. 2-3, Allentown 4, Mahanoy City 5, Pittston 6, Archbold 7, Paterson, N. J., 9-14.

Frank Jones, Si Perkins Co.: Lancaster, Pa., 15, Harrisburg 16, Carlisle 17, Sunbury 19, Ashland 20, Mahanoy City 21, Mt. Carmel 22, Hazleton 23, Plymouth 24, Pittston 26, Lewisburg 27, Williamsport 28, Lock Haven 29, Clearfield 30, Phillipsburg 31.

Felix Vincent: Aberdeen, Ill., 13-18.

Fisher Hasson Co.: Fayetteville, Ark., 19, Fort Smith 20, Little Rock 21 2, Texarkana 23, Shreveport, La., 24, New Orleans 26-31.

Florence Elmore: Ocala, Fla., 16-17, Leesburg 19.

For Congress (Cullington): Bristol, Pa., 15, Baltimore 19 24.

Frances Bishop: Port Jervis, N. Y., 17, Middletown 19, Matteawan 20, Hudson 21, Kingston 22.

Grismer-Davies Co.: New Orleans 19 31.

Gray-Stephens Co.: Newark 12-17, Brooklyn 19-24, Albany 26 31.

Gus Williams: Cleveland 12-17, Philadelphia 19-24, Scranton, Pa., 26, Danville 27, Shamokin 28, Harrisburg 29, Reading 30, Allentown 31, N. Y. City Jan. 2-7, Boston 9-14.

George S. Knight: Syracuse 15-17, Pittsburg 19 24, Jersey City 26-31, Harlem Jan. 2-7, Newark 9-14.

Golden Giant Co.: Boston 5-10, Newark 12-17, Brooklyn 19-24, Montreal 26 31, Toronto Jan. 2-7, Chicago 9-14.

Helen Blythe: Danville, Va., 15, Lynchburg 16, Roanoke 17, Wytheville 19, Abingdon 20, Bristol, Tenn., 21, Knoxville 22, Cleveland 23, Dalton 24, Chattanooga 26 7, Huntsville, Ala., 28 9, Decatur 30.

Henry Irving: Philadelphia 12 24, Chicago 26 Jan. 21.

Hoodman Blind Co.: Detroit 15-17, Chicago 19-24.

Hardie-Von Leer Co.: Toronto 12-17.

Highest Bidder (E. H. Sothern): Chicago 12-24.

Hole in the Ground Co.: N. Y. City 12-17.

Held by the Enemy (Southern): New Orleans 12-17, Mobile, Ala., 19-20, Pensacola, Fla., 21, Selma, Ala., 22, Montgomery 23-4, Birmingham 26-7, Chattanooga 28 9, Knoxville 30-1.

Held by the Enemy (Northern): Buffalo 12 17.

Her Atonement: Pittsburg 12-17, Cincinnati 19 24.

Henry E. Dixey: Los Angeles, Cal., 19 24, Sacramento 26 7, Salt Lake, U., 30 1, Denver Jan. 2-7, Kansas City 9 14.

Helene Adell: Lynn, Mass., 12-17, Pawtucket, R. I., 19-24, Lowell, Mass., Jan. 2-7, Lewiston, Me., 9-14.

Harbor Lights: Jersey City 12-17.

Hart's Comedy Co.: Logansport, Ind., 19-24, Kokomo 26 31.

Hettie Bernard Chase: Philadelphia 12, Wilmington, Del., 19 23, Salem, N. J., 22, Reading, Pa., 23 4.

Irene Worrell-Holton: South Bend, Ind., 12 17.

Ida Van Courtland: Hamilton, Ont., 5-17, Brantford 19 24, St. Catherines 26 31, Lockport, N. Y., Jan. 2-7.

Ivy Leaf Co.: Grand Rapids, Mich., 16-17.

J. K. Emmet: Baltimore 12-17, Allentown, Pa., 20, Reading 21, Milton 22, Lock Haven 23, Scranton 26.

John F. Ward: Newnan, Ga., 15, Atlanta 16, Birmingham, Ala., 17, Anniston 19, Gadsden 20, Chattanooga 21-2, Knoxville 23, Rome 24.

John S. Clarke: Philadelphia, 26-Jan. 7.

Joseph Murphy: Minneapolis 12 17, Kalamazoo, Mich., 19, Muskegon 20, Grand Rapids 21, Bay City 22, E. Saginaw 23, Port Huron 24, Toronto 26-31.

Jennie Yeamans: Brooklyn, E D., 12-17, Philadelphia 19 24.

John S. Murphy: Penn Yan, N. Y., 15, Watkins 16, Corning 17, Ithaca 19, Cortland 20, Norwich 21, Binghamton 22, Herkimer 23, Cohoes 24, Saratoga 26.

James-Wainwright Co.: Hot Springs, Ark., 15, Texarkana 16, Shreveport, La., 17, Marshall, Tex., 19-20, Dallas 21-2, Ft. Worth 23-4, Waco 26 7, Austin 28-9, San Antonio 30 1, Galveston Jan. 2 4, Houston 5 6.

Jennie Kimball's Mam'zelle Co.: Toronto 12-17, London 19 21, St. Catherines 22, Hamilton 23-4.

James O'Neill: El Paso, Tex., 15 16, Los Angeles, Cal., 19 24, San Francisco 26 Jan. 14.

Jeffreys Lewis: Nashville 14 16, Cincinnati 19-24, Rochester, 26 8, Syracuse 29 31.

Josie Devoy: Red Wing, Minn., 17, McGregor, Ia., 19, Prairie du Chien, Wis., 20, Beloit 22, Lasalle, Ill., 23, Ottawa 24.

J. B. Polk: Council Bluffs, Ia., 15, Omaha, Neb., 16-17, Sioux City, Ia., 19-20, Lincoln, Neb., 21-2, St. Joseph, Mo., 23 4, Kansas City 26-31.

Jennie Calef: Minersville, Pa., 15, Columbia 16 17.

John Dillon: Independence, Ia., 17, Burlington 26, Rock Island, Ill., Jan 2, Moline 3.

Jessica Thomas: Athens, Ga., 15-17, Milledgeville 19-20, Americus 21-2, Dawson 23-4.

Kate Castleton: Indianapolis 15-17.

Katie Putnam: Tyler, Tex., 14 15, Marshall 16, Monroe, La., 19, Vicksburg, Miss., 20, Jackson 21, Mobile, Ala., 23, Pensacola, Fla., 24, Selma, Ala., 26, Montgomery 27, Birmingham, Ala., 28-9, Atlanta, Ga., 30-1.

Kittie Rhoades: Pottsville, Pa., 15 7, Westchester 19-24, Norristown 26-31, Norwalk, Ct., Jan. 2 9, Danbury 9-14.

Katie Hart: Brooklyn, E. D., 26-31.

Keep It Dark: Bridgeport, Ct., 15-17, Danbury 19, Naugatuck 20, Bristol 21, New Britain 22, Woonsocket, R. I., 23, Franklin 24.

Kiralfy's Black Crook: Buffalo 12-17, Lowell, Mass., 26-7.

Lizzie Evans: Columbus, O., 15-17, Ironton 19, Huntington, W. Va., 20, Charleston 21, Gallipolis 22, Cartersburg 23, Bellaire, O., 24.

Louise Balfe: Columbus, Ga., 17.

Lights o' London: St. Louis 12-17, Kansas City 19-21, Leavenworth, Kas., 22, Omaha 23-4, Council Bluffs, Ia., 26, Atlantic 27, Des Moines 28, Rock Island, Ill., 29, Rockford 30, Elgin 31, Chicago Jan. 2-7.

Le Voyage en Suisse (Hanlons): Brooklyn 12-17, N. Y. City 19-24.

Lilian Olcott: St. Paul 12-17, Omaha, Neb., 19 20, Council Bluffs, Ia., 21-2, Lincoln, Neb., 23 4, Denver 26 31.

Little's World: Brooklyn 12-17.

Lost in New York: Chicago 19 24, Milwaukee 26 31.

Lillian Kennedy: Ashland, Pa., 12-17.

Lotta: Troy, N. Y., 16-7, Washington 19 24, Baltimore 26 31.

Margaret Mather: Ft. Smith, Ark., 16, Pine Bluff 17.

Modjeska: Memphis 15 17, Louisville 26-8, Indianapolis 29, Kalamazoo, Mich., 30, Grand Rapids 31.

Mrs. Langtry: N. Y. City 12-24, Newark 26-31.

Monroe-Rice Co.: Baltimore 12-17, Washington 19 24, Cumberland, Md., 26.

Maude Banks: Buffalo 12-17, Detroit 19-24.

Mrs. D. P. Bowers: Jackson, Miss., 14-15, Mobile 16-17, New Orleans 19 24, Galveston, Tex., 26 9, Houston 30-1.

Minnie Maddern: Minneapolis 19 24, St. Paul 26-31.

Mestayer's Tobogganing: Washington 12-17, Baltimore 19 24, Philadelphia 26-Jan. 7.

Michael Strogoff Co.: Cheyenne, Wyo., 17, Denver 19 24.

Marie Prescott: Thomas, Ga., 15, Albany 16, Americus 17, Macon 19-20, Columbus 21 2, Selma, Ala., 23-4, Montgomery 26, Pensacola, Fla., 27 8, Mobile, Ala., 29-31, Meridian, Miss., Jan. 2-3, Jackson 4-5, Vicksburg 6 7, Greenville 9-10, Natchez 11-12, Baton Rouge 13-14.

Moore Vivian Co.: Corry, Pa., 15, Meadville 16, Warren 17.

Mattie Vickers: St. Louis 12-17, Chicago 19 24.

Murray and Murphy: Minneapolis 12-17, Cairo, Ill., 19, Paducah, Ky., 20, Evansville, Ind., 21, Louisville 22-4, Lexington, Ky., 26, Ironton, O., 27.

My Geraldine Co.: Chicago 12-17, Cincinnati 19 24, Kansas City 26-31.

Marion Fleming: Jacksonville, Fla., 19 20, Brunswick, Ga., 21, Albany 22, Americus 23, Atlanta 25-7.

Myra Goodwin: Louisville 19-24, Evansville, Ind., 26-7.

May Blossom Co. (Adelman's): Defiance, O., 16 17, Columbus Grove 19, Ada 20, Upper Sandusky 21, Crestline 22, Mt. Gilead 23, Marysville 24, Springfield 26.

Maude Granger: Victoria, B. C., 18-19, Vancouver 21, New Westminster 22.

Moulton's Co.: Bangor, Me., 12-17, Portland 26-31.

Mistakes Comedy Co.: Beaver Falls, Pa., 17, Washington 19, Steubenville, O., 20, Wheeling, W. Va., 21 4.

Mrs. Riley's Co.: Oskaloosa, Ia., 19-24, Ottumwa 26 31.

Nellie Boyd: Clarksville, Tenn., 17, Paducah, Ky., 19-20, Cairo, Ill., 21.

Newton Beers (Lost in London): Lacrosse, Wis., 15, Eau Claire 16, Stillwater, Minn., 17, Minneapolis 19-21, St. Paul 22 4, Des Moines, Ia., 26-7, Council Bluffs 28, Omaha, Neb., 29 31, Kansas City Jan. 2 7, Lawrence, Kas., 9, Topeka 10, Leavenworth 11, Atchison 12, St. Joseph 13 14.

Neil Burgess: Seattle, Wash. Ter., 22 3, Tacoma 24, Portland, O., 26-31, Astoria Jan 2, Salem 3, Albany 4.

Natural Gas Co.: San Francisco 12-24.

N. C. Goodwin: Cleveland 12-17.

N. S. Wood: Columbus, O., 12-17, Buffalo 19-24.

Nellie Free: Findlay, O., 15-17, Ft. Wayne, Ind., 19-20.

Negrotto Co.: Hiawatha, Kas., 12-17, Kansas City 19-24.

Only a Farmer's Daughter Co.: Cedar Rapids, Ia., 15, Iowa City 16, Marengo 17, Grinnell 19, Newton 20, Marshalltown 21, Eldora 22, Iowa Falls 23, Ft. Dodge 24, Boone 26, Atlantic 28, Avoca 29, Council Bluffs 30.

Osbourne-Stockwell Co.: San Francisco Dec 5—indefinite season.

Oliver Byron: Meadville, Pa., 16, Youngstown, O., 17, Pittsburg 19 24, Philadelphia 26-31, N. Y. City Jan. 2-7.

One of the Bravest: Elmira, N. Y., 16.

On the Rio Grande: London, Ont., 16, St. Catherines 17, Toronto 19-21.

Pink Pearl Co.: Boston 12 24, Albany 26-8, Detroit 29-31, Chicago Jan. 2-14.

Parlor Match Co.: New Haven 15-16.

Parslor's Grass Widow: S. Framingham, Mass., 15, Brockton 16, Augusta, Me., 19, Lewiston 20, Bangor 21, Portland 22-3, Biddeford 24, Lawrence, Mass., 26, Newburyport 27, Marblehead 28, Chelsea 29, Waltham 30, Haverhill 31.

Patti Rosa: Augusta, Ga., 15, Charleston, S. C., 16-17, Wilmington, N. C., 19, Goldsboro 20, Raleigh 21, Danville, Va., 22, Lynchburg 23, Roanoke 24, Richmond 26-8, Philadelphia Jan. 9.

Pete Baker: Hoboken 12-17, Philadelphia 19-24.

Robert Downing: Memphis 12-17, New Orleans 19-24, Mobile, Ala., 26-7, Montgomery 28, Columbus, Ga., 29, Macon 30, Savannah 31.

Rosina Vokes Comedy Co.: Boston 5-24.

Robson and Crane: N. Y. City Sept. 26—indefinite season.

Roland Reed: N.Y. City 12, week, Newark 19 24, Brooklyn 26.

Richard O'Gorman: Burlington, Ia., 16, Keokuk 17, Jacksonville, Ill., 19, Springfield 20, Decatur 21, Champaign 22, Danville 23, Lafayette 24, Ft. Wayne 26.

Rag Baby: Philadelphia 12 17.

Richard Mansfield: N. Y. City 19-Jan. 14.

Robert Mantell: Brooklyn, E. D., 12-17.

Rhea: Akron, O., 15, Tiffin 16, Sandusky 17, Findlay 19, Lima 20, Kenton 21, Piqua 22, Bellefontaine 24, Columbus 26 8, Springfield 29, Delaware 30, Mt. Vernon 31.

Redmund Barry Co.: New Orleans 5 17, Galveston 19-20, Houston 21, Austin 22, San Antonio 23-4, Dallas 26-6, Fort Worth 28-9, Tucson, Ariz., 31.

Rose Lisle: Hoosick Falls, N. Y., 19, Greenfield, Mass., 20, Pittsfield 21, Northampton 22, Springfield 23, Worcester 24.

Salsbury's Troubadours: Logansport, Ind., 17, Crawfordsville 19, Lafayette 20, St. Louis 26-31.

Still Alarm: Chicago 5 24.

Silver King Co.: Bethlehem, Pa., 15, Reading 16-17, Newark, N. J., 19-24, Brooklyn 26-31.

Shadows of a Great City: Harrisburg, Pa., 17.

Sol Smith Russell: San Antonio, Tex., 15, Austin 16, Waco 17, Ft. Worth 19, Dallas 20, Sherman 21, Denison 22, Fort Smith, Ark., 23, Springfield, Mo., 24, St. Louis 26-31, Indianapolis Jan. 2-4.

Streets of New York: Cleveland 12 17, Chicago 19-24, Elgin 26

Skipped by the Light of the Moon: Mattoon, Ill., 15, Decatur 16, Champaign 17, St. Louis 26-31, Cairo, Ill., Jan 2, Paducah, Ky., 3.

Sallie Hinton: Martinsburg, W. Va., 17-19, Columbus, Md., 24 6.

Sam'l of Posen Co.: Philadelphia 12-17, Baltimore 19-24.

Stuart Theatre Co.: Crown Point, Ind., 12-17, Freeport, Ill., 19-4, Sterling 26-1.

Scorer Willard Co.: Fairfield, Ia., 15, Davenport 16-17, Streator, Ill., 19-20, Kankakee 21, Crawfordsville, Ind., 22, Franklin 23, Greensburg 24.

Stover's U. T. C. Co.: Waterbury, Ct., 15 17.

Spooner-Allen Co.: Sedalia, Mo., 12-17.

The Soggarth: Indianapolis 26 8, Louisville 29 31, Dayton, O., Jan. 2 3.

Tin Soldier: Chicago 12-17.

T. W. Keene: Louisville 12-17, Chicago 19-Jan. 7, St. Paul 9 14.

Two Johns: Monmouth, Ill., 16, Hannibal, Mo., 17, St. Louis 19-24, Springfield, Ill., 26, Beardstown 27, Pekin 28, Bloomington 29, Danville 30, Crawfordsville, Ind., 31.

Taken from Life: Philadelphia 12-17.

Trixie Co.: Jefferson, Wis., 17, Watertown 19, Ripon 21, Fond du Lac 23, Oshkosh 24 6.

Two Old Cronies: Cincinnati 12-17, Buffalo 19-24.

T. J. Farron: Salem, N. J., 15, Bridgeton 16, Millville 17, Paterson, N. J., 19 24, Brooklyn 26-31.

Tony Denier: Hoosick Falls, N. Y., 16, N. Adams 17.

True Irish Hearts: Chicago 12 17, Cleveland 19 24, Cincinnati 26-31, New Britain, Ct., Jan. 2-7.

Thrown Upon the World Co.: Frankfort, Ky., 15, Paris 16, Lexington 17.

Under the Gaslight: Danbury, Ct., 15, Peekskill, N. Y., 16, Sing Sing 17, Brooklyn 19-24, Reading, Pa., 26 31.

Under the Lash: N. Y. City 12-17, Hoboken 19-24.

Ullie Akerstrom: Rome, N. Y., 12-17, Utica 19 24, Oswego 26 7, Oneida 28 9, Westfield, Mass., 30-31, New Britain, C., Jan. 2-7, Holyoke, Mass., 9-14.

Vernona Jarbeau: Buffalo 22-4, Rochester 26-8, Oswego 29, Auburn 30, Canandaigua 31, Syracuse Jan. 2-4.

We, Us & Co.: Trenton, N. J., 17.

W. J. Scanlan: Cincinnati 12-17.

Winnett's Passion's Slave Co.: Leavenworth, Kas., 15, Atchison 16, St. Joseph, Mo., 17, Macon 19, Quincy, Ill., 20.

Winnett's Great Wrong Co.: Toledo, O., 12-17, Flint, Mich., 19, Bay City 20, E. Saginaw 21, Grand Rapids 22 4.

White Slave Co.: Buffalo 12-17, Poughkeepsie 19, Yonkers 20.

Weston Brothers: Fall River, Mass., 12-17, Harlem, N. Y., 19-24, Richmond, Va., 26-31.

Waite's Co.: Lancaster, Pa., 19-24, Lebanon 26-31.

Wilson Day Co.: Rutland, Vt., 12-17.

Wages of Sin: Brooklyn, E. D., 12-17, Albany 19-24, Syracuse 26 31.

Wife's Honor: Philadelphia 12-17, Brooklyn 19 24, N. Y. City 26 31.

Zitka Co.: Paterson, N. J., 12-17.

OPERA AND CONCERT COMPANIES.

Bostonians: Kansas City 15-17, Leavenworth 19, St. Joseph, Mo., 20, Omaha, Neb., 21-4, Minneapolis 26 31, St. Paul Jan. 2 7, Duluth, Minn., 9-11, Eau Claire, Wis., 12, Lacrosse 13, Rockford, Ill., 14.

Bennett-Moulton Opera Co. A: Wilkesbarre, Pa., 12-17, Pottsville 26-31.

Bennett Moulton Opera Co. No. 1: Schenectady, N. Y., 15-17, Rome, 19 21, Oneida 22-4.

Bennett-Moulton Opera Co. B: Fall River, Mass., 12-17, Holyoke 26-31.

Casino Erminie Co.: Philadelphia 21—indefinite season.

Clara Louise Kellogg: Frederick, Md., 16.

Casino Erminie Co. No. 2: Toronto 19-24, Buffalo 26-8, Erie, Pa., 29, Youngstown, O., 30, Meadville, Pa., 31.

Conried-Hermann Opera Co.: Bay City, Mich., 14-15, E. Saginaw 16, Grand Rapids 19-20, Kalamazoo 21, Fond du Lac, Wis., 27, Oshkosh 23, Eau Claire 24, St. Paul 26-8, Minneapolis 29-31.

Carleton Opera Co.: Galveston, Tex., 14-17, Austin 19-20, Waco 21, Ft. Worth 22, Dallas 23-4, San Antonio 26.

Criterion Opera Co.: Evansville, Ind., 12-17, Vincennes 19-24, Cairo, Ill., 26-31, Pine Bluff, Ark., Jan. 2 3, Little Rock 4 6, Texarkana 7.

Crescent Opera Co.: Lynchburg, Va., 15 17, Norfolk 19 24.

Campanini Concert Co.: San Francisco 12—indef. season.

Emma Abbott Opera Co.: Wichita, Kas., 16 7, Memphis, 19-24.

Fifth Avenue Opera Co.: Elmira, N. Y., 26 31.

Foster's Ideal Opera Co.: Louisville 12-17, Cincinnati 19-24, Pittsburg 26-31, Richmond, Va., Jan. 2-7.

Greenwood Opera Co.: Cleveland 19-24

Gilmore's Band: Elmira, N. Y., 17.

Kimball-Corinne Opera Co.: Pittsburg 12-17, Baltimore 19 24, Trenton 26-31, Wilmington, Del., Jan 2 7.

Little Tycoon Opera Co.: Richmond, Va., 15-17, Washington 19 21, Baltimore 26 31.

Lovenburg Concerts: Chelsea, Mass., 22-3.

MacCollin Opera Co.: Selma, Ala., 15, Montgomery 16-17, Birmingham 19-20, Rome, Ga., 21, Atlanta 22 4, Macon 26-7, Columbus 28-9, Chattanooga, Tenn., 30-31.

Montague-Turner Opera Co.: London, Ont., 15-17.

Mendelssohn Quintette: Chambersburg, Va., 17.

McCaull's Opera Co.: Chicago 12 17.

McGibeny Co.: Lamar, Mo., 17.

National Opera Co.: Lincoln, Neb., 15, Omaha 16-17, St. Paul 19 21, Minneapolis 22-4, Milwaukee 26 7, Grand Rapids, Mich., 28, Toledo 29, Detroit 31-Jan. 1, Toronto 2 4, Montreal 5 7, Boston 9-21.

Pyke Opera Co.: Portland, Ore., 12-24.

Reinhart Sisters' Opera Co.: Johnstown, Pa., 12-17, Tyrone 19-21, Huntington 22-4.

Starr Opera Co.: Norwich, Ct., 12-17, S. Norwalk 19-24

Smith's Bell-Ringers: Salida, Col., 17, Buena Vista 19.

Templeton Opera Co.: Jacksonville, Fla., 15 17.

Wilbur Opera Co.: Cleveland 12-17, Toledo 19-24.

Welsh Prize Singers: Washington, Pa., 17, McKeesport 19, Leadville 21-4.

MINSTRELS.

Baird's: Houston, Tex., 15, San Antonio 16-17.

Beach-Bowers: Chillicothe, Mo., 17.

Field's United Operatic: Chillicothe, O., 16, Hillsboro 17, Washington C. H. 19, Lebanon 21, Middletown 23.

Gorman Brothers': Milwaukee 12-17.

Haverly's: San Antonio, Tex., 19-21.

McN., J. S.: Taunton, Mass., 17, New Bedford 19, Chelsea 20, Salem 21, Gloucester 22, Newburyport 23, Haverhill 24, Fall River 26.

Moran-Thomas: Philadelphia 12-17, Norfolk, Va., 19-24, Richmond 26-31.

McIntyre-Heath: Dallas, Tex., 14-15, McKinney 16.

T. P. W.: Harlem 12 17

Wilson's All-Star: Newark, O., 17, Mt. Vernon 19, Coshocton 20, New Philadelphia 21, Cambridge 22, Chillicothe 25.

Wilson and Rankin's: Toronto 15-17, St. Catharines 19, Lockport, N. Y., 20, Buffalo 22-4, Elmira 26.

VARIETY COMPANIES.

Australian Novelty Co.: Albany 12-17, Syracuse 19-24, Rochester 26 31.

Brigand Queen Co.: Chicago 12-17, Sterling 19, Moline 20, Ft. Madison, Ia., 21, Rock Island, Ill., 22, Clinton, Ia., 23, Cedar Rapids 24-6, Waterloo 27.

Emily Soldene Co.: N. Y. City 12-17, Philadelphia, 19 24, New Haven 26 31.

Fitzgerald's Early Birds Co.: Brooklyn 12-17, N. Y. City 19-24, Washington 26-31.

Gus Hill: Pittsburg 12-17.

Hallen-Hart Co.: Boston 12 17, N. Y. City 19-24, Baltimore 26 31.

Howard Athenaeum Co.: Chicago 19-24.

Hyde's Specialty Co.: N. Y. City 12-17, Boston 19-24.

Hart's Sensation: Elkhart, Ind., 12-17, Logansport 19-24.

Kernells: Buffalo 12-17, Montreal 19 24.

Lily Clay's Co.: Evansville, Ind., 14-15, Terre Haute 16-17, Chicago 19 24.

Mignani-Siegrist Co.: Philadelphia 12-17, Newark 19 24, N. Y. City 26 Jan. 7.

Marinelli Co.: San Francisco 12-24.

Mlle. Girard's Co.: Altoona, Pa., 15, Hollidaysburg 16, Johnstown 17.

Miaco's Co.: Nashville 12-17, Cincinnati 19-24, Pittsburg 26 31.

Night Hawks: Cincinnati 12-17.

Pat Rooney: Lafayette, Ind., 16, Danville 17.

Night Owls: Chicago 12-31.

Rentz Santley Co.: Indianapolis 12-17, St. Louis 19 24, Louisville 26-31, Detroit Jan. 2-7, Chicago 9-14.

Reilly-Wood Co.: St. Louis 12-17, Chicago 19 31, Milwaukee Jan. 2-7.

Silbon's Co.: Louisville 19-24, Nashville 26 31.

Sparks Brothers: Woodbury, N. J., 16, Glassboro 17, Millville 19, Bridgeton 21, Woodstown 23, Salem 24.

Sheffer-Blakely: Baltimore 12-17, Washington 19-24, Baltimore 26-31, Boston Jan. 2-7, N. Y. City 9-14.

Tony Pastor's Own Co.: N. Y. City 12-24.

MISCELLANEOUS.

Andress' Carnival: Lexington, Ky., 19-24, Winchester 26-8.

Bristol's Equescurriculum: Paris, Tex., 15-17, Texarkana 19 21.

Bartholomew's Equine Paradox: Kansas City 12-17, Topeka, Kas., 19 24, Lincoln, Neb., 26-31, Omaha, Jan. 2-7, St. Joseph, Mo., 9-14.

Professor Skinner: Laconia, N. H., 12-17, Franklin 19 21, Portland, Me., 26-31, Biddeford Jan. 2-17.

Gossip of the Town.

Lillian Russell goes to Europe in May.

Little Puck will be given its first production in this city at the Fourteenth Street Theatre in January.

The residence of Mrs C. M. Berry (Bessie Darling) at Gravesend, L. I., was burned on Saturday.

Kiralfy's spectacular production of Dolores will be presented for the first time in this city at Niblo's on March 26.

Jeffreys Lewis appears next month as a star—after a number of years' absence—at the Windsor Theatre, this city.

Mme. Janauschek, who recently came near meeting with another serious accident occasioned by her carriage horse becoming frightened, sails for Europe in February.

W. T. Lovell, an English actor for Wallack's Theatre company, sailed for this country on the *Umbria* last Saturday. Mrs. T. W. Robertson (Cora Stuart) took passage on the same vessel.

Charles H. Hicks, manager of Benj. Maginley, has just arranged for an American sensational melodrama with a number of new and startling effects, and with an excellent part for Mr. Maginley. It will be put in rehearsal at once. Hugh Gibson, formerly an actor and journalist of this city, is the author.

Jean Joseph Bott, the violinist, is to give two matinee recitals in January and February. Mr. Bott is the possessor of a Stradivarius violin that he purchased for a little less than $2,000, and for which he has refused offers of over $5,000.

Mme. Hedwig Niemann Raabe, the German actress and wife of Herr Niemann, tenor of the Metropolitan Opera House, sailed for this country on the *Elder* on Thursday last. She will open her season in this country under the management of Heinrich Conried, with a two weeks' engagement at the Star, on Jan. 2. Among the supporting company are Ottilie Genee, Lili Petri and Messrs. Kober, Schoenlank and Haack. The repertoire will include Dorf und Stadt, Die Frau Professorin, Cyprienne, Francillon and Nora. Mme. Raabe is expected to arrive on the 17th.

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London News and Gossip.

LONDON, Dec. 1.

This effete and down-trodden old country is, as the majority of your readers will cheerfully admit, in the matter of newspaper enterprise several centuries behind the Bird of Freedom whose home is in the setting sun. We have not yet risen to the height of publishing an important item in one special edition in order that half an hour later we may issue another special edition for the purpose of contradicting its predecessor. Nevertheless, our editors, or some of them, mean well. In a mild and milky way, and at a safe and reverential distance, the bolder spirits among us seek to follow in the footsteps of our trans-Atlantic exemplars. When what is known as "the silly season" is on—that is to say, when Parliament is not sitting, and when no great question burns with sufficient intensity to stimulate the jaded appetite of a bored public, the ingenious editor is apt to work up some controversy on his own account which shall draw correspondence from the public, and thereby at once furnish copy to fill his ever-gaping columns and assist (so far as proprietorial interests are concerned) in the good old game of keeping the pot a-boiling.

* * *

In diversions of this sort the *Daily Telegraph* has always been easily chief. So far as this great paper is concerned, it has been thought by some that "the silly season" remains in full blast all the year round. It would seem to be on now, anyway. What with the never-ending Irish question, the Unemployed difficulty, the threatening aspect of foreign politics, and one or two other little matters now to the fore, it might have been thought that the *D. T.* would have just now been independent of a sensation, or that if it must needs secure one it would have devised a new and original sensation on its own account, and not have been content with the common or garden leavings of the entire American press. I dare say you have guessed by this time that the foregoing screed is but the prologue to my own opinion concerning the windy disquisitions in which the *Telegraph* has indulged upon your Great Cryptogram Crank, and his *foiter* and *gestes* as exploited in the forthcoming English edition of the G. C. C.'s book. The American public, from the Atlantic to the Pacific, and from Alaska to the Gulf of Mexico, have already been dosed with Donnelly even unto nauseation; but the general public on this side knew nothing of all this, and when the *Telegraph*, having by special arrangement obtained advance sheets of the Donnelly book, burst forth last Saturday morning with three columns of mush-and-milk headed "Dethroning Shakespeare!" "Who wrote his plays?" and "Cipher by Francis Bacon!" the public at once caught on with gudgeon-like voracity and, swallowing the bait, Bacon and all, has kept the game a going ever since, much to the delight of the proprietors of "the largest circulation in the world." The humor of it is, though, the reverential way in which these wild wastes of words has been received by our theatrical public. I have long cherished a theory that English actors—as a rule—never read anything they are not obliged to read. There are honorable exceptions, of course, but these only prove the rule. As it is not necessary—for professional purposes—to read Shakespeare nowadays, you may bet your life that the Bard gets but scant attention from the cuff-shooting, cigarette-eating dudes from whom the ranks of the profession are now so largely recruited. When they *do* read him they don't understand him, and no wonder. The meat is too strong for such unintellectual babes to digest.

* * *

Wandering around the Strand this week and loitering in the haunts most affected by "actors" of this type, I have been horribly bored by the childish babble given off on what has now come to be known as The Great Bakespeare Question, by many who really ought to know better. I will only say that in this connection my theory as to actors' reading has been proved up to the hilt—over and over again. Of course, too, all sorts and conditions of men (and women), of whom nobody ever heard before, or ever wants to hear again, have eagerly seized upon the opportunity to rush into print and air their ignorance. One would think that the editor of the *Daily Telegraph*—if that great man be blessed (or shall I say cursed?) with any the smallest sense of humor—must sit laughing in his easy chair and sleeve from morn to night only to think of the avalanche of bosh which has within the past few days been emptied into his letter-box. Up to now, however, his only official pronouncement has been: "We are astonished! We are uneasy, and we are a little perplexed!" The one thing which, to my mind, stands out clear in this mud-incrusted controversy is, that whoever it was "who wrote Shakespeare," it is probably a million to one that nobody on the *Daily Telegraph* staff had a hand in it

* * *

Yesterday Gaiety matineers had a rare treat, to wit, the pulling up of Bakespeare's Hamlet for, I fancy, the first time at that theatre, which, as you know, is known as the Shrine of the Sacred Lamp of Burlesque. For some days previous habitues of this house had been writing to the acting manager to ask if it were the actual tragedy or a burlesque of the same which would be done. As it fell out, it partook much more of the latter character than the former. The Hamlet of the day was an Arthur Kynnersley, said to be a youth of high degree. He certainly is lofty of stature, and might be considered a fine figure of a man, but his face is weak and his acting on Wednesday was weaker. He was ineffective in voice and acting alike, and altogether uninteresting, which is bad for a leading part. His general delivery was of the preaching order—so much so that at the end of the second act, where the distracted Dane relieves his agitation by a long soliloquy, an irreverent and unkind friend in front piped forth, "Here endeth the Second Lesson!" Altogether the vast audience, the largest that Hamlet ever drew, I should think —albeit they were deadheads to a man, or woman—were highly amused and laughed consumedly ever and anon at the misguided young man, who, to his credit be it said, bore all with exemplary patience.

* * *

The general performance, however, had some merits. The Polonius of the veteran Vollaire (an old-time transpontine favorite) was voted AI, and the Ghost of James Fernandez—or rather that actor's rendering of the Ghost of Hamlet's father; the Ophelia of Miss Houliston, and the First Gravedigger of Arthur Wood, were all of excellent quality. In fact, Wood's was the best Gravedigger I have ever seen, and I have seen more than I care to count.

* * *

During the intervals between the acts of Bakespeare's tragedy I found time to sample at Terry's a matinee performance of Duty. James Albery's adaptation of Sardou's Les Bourgeois de Pontarcy. This was being given by Mrs Conyers D'Arcy, a merry but somewhat mature lady, who is playing a small part in The Red Lamp at the Haymarket. Her associates were mostly small players of small parts at the same house, plus a few unattached members of the Dramatic Students. There was nothing very striking in the way of ability. The best acting was shown by Miss Morland (the Lady Deene), Alice Yorke (Marcelle); Ivan Bristow, a pretty and promising ingénue, as Mabel, and by Mr. Sant-Matthews, a sort of physical double of Arthur Roberts, as Trelawney-Smith.

* * *

Manager Edwardes, of the Gaiety, is making tremendous preparations for his new Christmas piece, which is to be entitled Frankenstein; or, The Vampire's Victim. This has been provided by "Richard Henry," who wrote last year's Gaiety success. Monte Cristo, Jr.. Mrs. Shelley's gruesome story of the Young Man who made a Monster does not contain sufficient opportunities for burlesque purposes, therefore Richard Henry has (or have) availed himself (or themselves) of some portions of an old vampire legend or two. These have all been carefully mixed up to "make the gruel thick and slab," and will, it is hoped, meet with the approval of Gaiety patrons, who are perhaps the most mixed audience in London. The ever-vivacious Nellie Farren will play Frankenstein, and Fred Leslie the Monster, who will be the most green-eyed specimen ever seen; E. J. Lonnen, a rapidly rising burlesque grotesque, will play the principal Vampire, and other leading characters will be sustained by George Stone, Frank Thornton, Cyril Maude (the betrothed of sweet Winifred Emery), Charles Ross and Dancer D'Auban; also by Marion Hood, Camille D'Arville, Florence Dysart, Sylvia Grey (a most graceful dancer), and Jennie McNulty, who is, I believe, not altogether unknown in New York. Jennie will represent a bandit. Charles Harris will "produce" the piece, and is even now tearing his hair over the elaboration of certain "effects" that are to eclipse everything hitherto attempted, even by his irrepressible self. Meyer Lutz will be responsible for the chief part of the music. As you know, Frankenstein, etc., will, if successful, visit your land next year.

* * *

The Circassian, the long promised and so often postponed comedy, which was after all, produced at the Criterion last Saturday week has not proved worth its promises and postponements. It has received notice to quit promptly, and will be replaced by Albery's once famous comedy, Two Roses, which is even now in rehearsal. The only other productions looming in the near future is your Mr. David Lloyd's comedy, The Woman-Hater, which is due at Terry's Theatre, 105 Strand, to-night, and Reaping the Harvest, a new drama by Mr. Alfred Stafford, to be produced at the Elephant and Castle, a transpontine cheap-priced house over in the New Kent Road, S. E

* * *

Mr. Joseph Arthur (the manager of The Still Alarm), who has just arrived on these shores bearing to me your ever-to-be honored card, O Editor! asks me to inform MIRROR-readers that he has just signed a contract with Mr. W. W. Kelly, of the Princess' Theatre, to produce The Still Alarm there, Mr. Arthur to bring from America Mr. Henry Lacy, the Two Horses, the Steam Engine, harness and all the intricate machinery of that much-talked of Engine House Scene.

* * *

Somehow or other that Great Cryptogram business has not only got into my work this week, but into my very system as well. Turn which way I will, I cannot escape thee, O Ignatius! By day thou seemest to stand like a cranky skeleton at my humble feast! By night thou crouchest behind my lowly pallet, only to start up when slumber has weighed down my weary eyelids! Then sittest thou heavily on my chest—like a Lodge-nightmare or eke a mountain of undigested pie! And even as I close this missive I am haunted by a fear that, ages hence, some Donnelly of the distant future may hold his farthing candle of commentation to the Sun of THE NEW YORK MIRROR, and that he may, by means of a cryptogram running through THE MIRROR's pages, discover what I would fain conceal—namely, that there was really never any Harrison Grey Fiske at all; and not only this, but that Nym Crinkle and the Giddy Gusher, and The Usher, and the Gossip of the Town and the principal Dates Ahead, and, in short, the whole Bag of Tricks, were—as well as the London News and Gossip—the work of

GAWAIN

Sardou and Shakespeare.

PARIS, Dec. 2 1887

Once a year at least M. Sardou is the man of the day. As soon as he announces the title of his annual piece the "indiscretions" begin. This is the French word for preliminary puffing. Then, when the play is brought out, the newspaper men rake up everything they can find about him and his life from the cradle to the moment the curtain rises on the new drama is carefully spread before the reader. At the present moment M. Sardou is having his yearly moment of celebrity, and although we are passing through ministerial and presidential crises Sardou's name appears in print as frequently as that of M. Grevy or his son-in-law Sardou does not like the press, unless it speaks well of him and his works; and yet he is always doing something to set newspaper men against him. This year he had the unfortunate idea to shut out all the critics from the dress rehearsal of La Tosca. It is customary in Paris to admit the critics to the dress rehearsal of all new pieces. This enables them to prepare their article for the morning following the first performance—which they would not otherwise be able to do, for here the play never ends before midnight, and on first nights it is oftener one o'clock when the curtain falls at the close of the last act. With La Tosca it would have been impossible for the critics to discuss the piece on Friday morning if one of the editors had not taken his revenge on Sardou for his exclusion of the critics, by printing a detailed account of the new drama on the day of the first performance. This disobliging decision of M. Sardou has undoubtedly influenced the appreciations of his latest work, for the general tone of the criticisms is decidedly hostile. I pass over the charges of plagiarism, which are numerous this year, as before, but Sardou is accused of ruining the French stage and its greatest actress for the purpose of winning what the French writers call the Yankee dollars. Certainly, La Tosca is not a drama where characters are painted or sentiments analyzed as they would be in a piece by Emile Augier, but this is not the end that M. Sardou proposed. He set out to make a moving and interesting melodrama and to skilfully combine his situations so as to thrill the spectator, and, above all, to give to Mme. Sarah Bernhardt an opportunity to display the whole gamut of her powers, from the fawning career of the passionate lover to the ferocious joy of the woman satiated with vengeance, after having passed by the tiger-like jealousy of the mistress. The drama is sombre, but it cannot be denied that it is powerful almost to brutality, and that it will be a success—financially. The torture scene, which was found altogether too horrible on the first evening, has been modified. "That belongs to the amphitheatre (dissecting-room) rather than to the theatre," said a friend to the author, and as this remark exactly expresses the public impression, Sardou has spared the audience the sight of Cavaradossi covered with blood.

Sardou is a man who scorns ready-made opinions, and I really believe that he frequently says the most astonishing things so as to appear different from the common run of folks He is not only one of the cleverest of French playwrights—perhaps the cleverest in all the technical side of the theatre—but an able and widely read man. He is a great reader, a great note-taker, and in his conversation will often tell you something new about a subject that you think you have entirely exhausted One of Sardou's peculiarities is his dislike for Shakespeare. It seems as though he thought his countrymen were getting to admire the great English poet too well and that he ought to react against such an anti-patriotic tendency Perhaps it would be unjust to the author of La Tosca (who has not disdained to borrow from the English dramatist whenever it has suited his purpose to do so,) to say that he does not recognize some value in the author of Hamlet. He has been heard to admit that Macbeth, Julius Cæsar and The Merchant of Venice were superb—but the rest? Hamlet seems to irritate him more than all the others; he flatly declares that it is idiotic! Nothing more or less. He says it is simply ridiculous that Hamlet's father should appear to everybody except Queen Gertrude, the very one whom he ought to reproach for her crimes. Why is this ghost, he asks, visible to all the indifferent persons and never to the woman who caused his death? Sardou also criticises the scene of the oath, and says that in making Hamlet, Marcellus and Horatio swear never to reveal what they have seen, he forgets that he has already appeared to Bernardo and others. Speaking of the philosophy of the drama Sardou says that he does not see that it has any more value than the plot. "People go into ecstasies over the famous monologue 'To be or not to be.' I myself cannot know whether everything ceases with death, but if any one ought to be informed on that point it is certainly Hamlet, who talks with his defunct parent every day." In other words, M. Sardou thinks it is absurd that Hamlet should doubt the immortality of the soul after having seen his dead father appear to him. The only original idea in the drama, according to M. Sardou, is the players' scene. As for the duel scene, the most ordinary dramatist of the present day would not dare to use it to bring about a denouement. Hamlet, says the French critic, is a German dream. "At the beginning of the century Negel and Shelling wished to combat our influence in the world of thought, so they selected among the works of the English genius the piece showing the smallest amount of imagination. For it is the Germans who have made Shakespeare. The English played his pieces, more or less, but they had not yet acknowledged him as their national poet. Hamlet is an inflated hero, a drunkard's invention, and an empty personage. He has been stuffed with cloudy Germanic conceptions, with all their ambiguous dissertations, their pipe smoke and the sottish vapor of their beer-cellars; and our romanticists used him for the purpose of crushing the academic classical drama. The Germans were right in what they did, because it was in their temperament to do so But I am a Latin man and rebel against the cloudy Shakespearian drama; I believe in the clearness and light of Eschylus, Sophocles, Euripides and Horace. What is Hamlet? Volumes have been written upon his character without elucidating it Is he crazy, or only making believe? We know that Macbeth, at least is ambitious. We understand Julius Cæsar and Shylock. But Hamlet? The respect for him is so well astablished to day that no one dares to criticise him, and so we all repeat the accepted opinion." Sardou says that there is enough to admire in the other works of the dramatist and in some that are the least read. But Shakespeare, he thinks, is not wholly known. A great many persons have never read him, and a lot of those who have, admire him on trust. "Thus, in Romeo and Juliet people generally see a drama of chaste love of two betrothed. Well, for me, Juliet is a ——"

Besides the new spectacular piece at the Gaiety, Ten Days in the Pyrenees, we have Busnach's adaptation of Jules Verne's "Matthias Sandorf" at the Ambigu Both plays are successes, for at Paris a show piece must be very poorly constructed not to draw the crowd. The Parisians like to look at a fine spectacle (they are mad with President Grevy because he hasn't given them any since he became President), with brilliant scenery, ballets and rich costumes. If the authors imagine a plot where comic situations abound and intersperse their tableaux with a bit of music, the audience never asks whether the intrigue has rhyme or reason.

At the Renaissance, King Koko, a new three-act vaudeville by Alexander Bisson, has met with a favorable welcome. M. Bisson makes a specialty of gay pieces, and his latest work is as amusing as the Deputy from Bombac, which had such a success at the Francais. But the Renaissance audiences require a coarser diet than the frequenters of the Francais, and the author has, therefore, made his plot and dialogue on the plan of the pieces usually played at the Palais Royal, Without venturing to explain the intrigue in all its nudity I may say that the incidents in the Vaudeville relate to the pretended arrival at Paris of King Koko of the Marquise Islands. Daubichon and Lamazon, two boulevardiers, had in their youth ran across this swarthy sovereign on his native heath They had been so well received that on quitting His Majesty Daubichon assured him that if ever he should come to France he would find the same hospitality. Now, after a lapse of twenty years, Daubichon has "cut out" his friend Lamazon, while the latter was out of the country, and married a pretty milliner courted by both of them. Lamazon swears to take his revenge. He disguises himself as King Koko and calls upon Daubichon. All travellers and historical students know that the hospitality of the blacks is so great that they not only give up their house and pipe to their guests—But why insist? The situations that M. Bisson has imagined are so burlesque and gay that they cannot be described. Daubichon finally gets rid of the false Koko before any harm has happened to the pretty Mme. Daubichon.

The Delegates, produced last evening at the Nouveautes, is also a three act vaudeville. Its authors are Emile Blaret and Fabrice Carré. The City Council of Sotteville has sent the Mayor and two associates to represent the honorable body at the funeral of Deputy Gobichard, which is to take place in Paris. But, upon arrival the delegation hears that the report of M. Gobichard's death is false, so the three Sottevillians justify the name of their town by getting uproariously drunk and cutting up all sorts of capers. They end their revels at the lock up The Delegates is not a good piece. It begins gaily enough but soon degenerates into a noisy farce with a too great abundance of drunken scenes.

The trial of M. Carvalho and the other officials pursued for criminal negligence at the time of the Opera-Comique disaster is almost ignored on account of the grave political events, but the case is still in court and a verdict is expected next week. The counsel for one of the accused said in his plea a day or two ago that the Government, which has charge of the subsidised theatres, is the one who is to blame. To prove the criminal negligence of those who are responsible for the safety of the theatres the lawyer said that the condition of the Grand Opera to-day is terrifying. In case of a panic not a single spectator would escape alive from the amphitheatre or the parterre (the two divisions behind the orchestra seats) And this is nothing when compared with the stage, where unused scenery is piled up for a height of forty feet on each side of the wings. Under the stage is stored the flooring used for covering the orchestra when the balls are given, while the openings that produce currents of air to fan the flames are not wanting. To combat this peril there is a great insufficiency of water and piping. Out of 200 pipes that are supposed to be laid and in working condition there are only 87, of which 67 are leaky, and the twenty in use would not be of much avail because the water pressure is sufficient only for a height of 65 feet, whereas the stage has an altitude of 197 feet. The supply reservoir at the top of the stage would be emptied in eight minutes. This is the condition of the Grand Opera, which cost ten millions of dollars to build, which receives an annual subsidy of $160,000 and needs only $30,000 to put in proper shape.

Mlle. Samé, a graduate of the Conservatory, has made a successful debut at the Opera Comique in Ambroise Thomas' Caid. Gounod was on the witness stand the other day at the Opera-Comique trial. When asked what he thought of M. Carvalho, as a manager, he replied: "Mon Dieu, Monsieur le President! I don't often go to the Opera Comique. Musicians, you know, are something like the pastry cooks and confectioners, who never eat their wares!" There is some talk that Manager Bertrand, of the Varieties, will try his hand with the unlucky Eden Theatre. Much Ado About Nothing, which has never yet been played at Paris, is in rehearsal at the Odeon. The Parisian actors complain that the substitution of the electric light for gas renders the stage so cold that they suffer. On the eve of the first performance of La Tosca Sarah Bernhardt begged the manager to fire up the furnaces to a red heat. The Parisian newspapers are highly tickled over the adoption by the German military bands of the French diapason. The letters exchanged between Wagner and Liszt since 1849 are soon to be published in Germany. The life of the Russian dramatist is not a happy one; there are now 1,249 pieces on the index prohibitory.

STRAPONTIN.

THE CHRISTMAS NUMBER OF THE New York Mirror

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* * * The Christmas Number consists of 38 pages. It is printed from new type on heavy super-calendered book-paper, and is enclosed in an artistic lithographed cover.

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Professional Doings.

—Nanine Palmer has been lying ill for some time at the Morton House.

—This season Mark Lynch is prominent in the support of Mrs. Langtry.

—Redfield Clarke, late of J. M. Hill's Dan Darcy company, is at liberty.

—Dutch Daly and the Brantfords have joined Harry Williams' vaudeville company.

—Fred. Urban has succeeded Jacques Kruger as stage manager of the Conried Opera company.

—H. R. Jacobs is taking measures to protect his rights in The Wages of Sin for the United States and Canada.

—Emil Grandin is making an excellent record as leading support to Benj. Maginley in Inshavogue and May Blossom.

—F. B. Beers wants to rent or lease a theatre with a capacity of not less than 1,200. He may be addressed at this office.

—Jack Sanford has recovered from an attack of pneumonia. He joins Frank Bangs' company at Atlanta next Monday.

—The new Cincinnati theatre, the Casino, will open for the season 18, with the My Geraldine company as the attraction.

—The receipts for the two weeks' engagement of Booth and Barrett, which closed Saturday night in Philadelphia, were $44,166 50.

—Mae Westworth, late of the Bromin Matrimony company, is at liberty. In a soubrette role she made the principal hit in this comedy.

—Charles Zimmerman, for the last two seasons treasurer of Harris' Theatre in Cincinnati, will look after the box-office of the new Cincinnati theatre, the Casino.

—Stewart Allen, a young English comedian who was with the Lillian Lewis company to its close, has been engaged for the Burr Oaks company, which starts on tour this week in Illinois.

—On his return to his home in Brooklyn on Sunday last, John Kastendike, business manager of Edith Sinclair's comedy company, was presented by friends with a gold-headed ebony cane.

—Jane Grey will be disengaged for first old woman, character or burlesque after Dec. 17. Miss Grey has appeared in My Sweetheart some fifteen hundred times all over the world.

—Mrs. H. H. Richardson, the well-known type-writer, has removed to No. 37 East Nineteenth street. Mrs. Richardson makes a specialty of type-writing the manuscripts of plays, turning off very clean and neat work.

—A new theatre is in course of construction in Atlantic City, N. J., by C. A. Idler. It will seat 1,300 people and will be opened about the middle of February under the management of Joseph McLaughlin, of Philadelphia.

—James O'Connell, stage manager of Charles L. Andrews' Michael Strogoff co., was struck dead on Saturday night while ringing down the curtain of Robinson's Theatre, Cincinnati, by an electric current that passed through the bell wire.

—Jennie Kimball issues a warning against unauthorized productions of Fun in a Boarding-School, which is her property. It may be asked whether Miss Kimball has given permission to Josie Devoy to present this farce-comedy. John E. Ince also presents it. Both claim to have rights.

—John A. Stevens has sold the English and Australian rights to A Secret Foe to J. Hodgson, who will produce the play in Britain's provinces in January. Mr. Stevens is negotiating for the production of his new comedy-crama, Christmas Belles. He writes a friend that he will return to America in the Spring.

—Josie Devoy is having a successful Western tour in Fun in a Boarding-School. P. S. Mattox has taken the management of this clever little soubrette. The company carries a brass band and orchestra under the leadership of Fred. Frank. Miss Devoy will appear at a New York Theatre for three weeks in the Spring.

—J. C. Stewart learns that his successful comedy, Two Johns, has been swooped down upon by the pirates. Mr. Stewart will vigorously prosecute any manager or actor caught stealing his property. By the way, Mr. Stewart has disposed of the rights of The Two Johns in Great Britain to Sam Hague, the well-known Liverpool manager.

—A feather in the caps of the proprietors of the Balmoral Hotel, Montreal, is the strong endorsement of the members of the Erminie Opera and the Kimball Comedy companies as to the splendid treatment they have received at the hands of these Bonifaces. All the members append their signatures to a card which closes with: "We can truly state that for general excellence, moderate prices, and in fact everything that makes the first-class hotel so desirable, is found here.

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The New York Mirror Annual

FOR 1888.

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For five years from July 1, 1888, the Shreveport Opera House, now in course of construction. Thoroughly equipped. Seating capacity 1,000. Size of stage, 37x60. Height to rigging loft, 50 feet. All bids must be in Jan. 15, 1888. Lessee required to give approved security. For particulars apply to

LEON M. CARTER, }
S. G. DREYFUS, } Committee.